

Spring 2016 Courses and Programs

Early Registration Special, see inside

INTERNATIONAL
CENTER OF
PHOTOGRAPHY
SCHOOL



1114 Avenue of the Americas at 43rd Street New York, NY 10036

icp.org/school | 212.857.0001 |  @icpschool |  @ICP |  @ICP |  @ICPhotog

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EARLY REGISTRATION SPECIAL

Now through March 31, use code PG16S15 to receive 15% off on all Spring Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

ON THE COVER:
Alexia Webster PJ08

**Registration for
Spring Term begins
Wednesday, February 17.**

Registration is available online at icp.org/school.

For more information about how to register, and/or have a portfolio review, please see page 23.

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ICP students receive 30% off photographic printing services, books and portfolios; free consulting on exhibitions & student projects; call-ahead appointments; facility tours and portfolio reviews with staff professional photographers & production experts.

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© Joanna Kustra, Duggal Fashion Photography Contest Finalist

ONLINE CLASSES

ICP's online education platform supports the unique needs of a photographic education. Each course provides an interactive learning environment in which students can access and discuss assignments and course materials. Each student is provided with his/her own dedicated online web gallery to upload work for discussion and critique.

Classes meet in weekly live sessions (webinars) for instructor-led critiques and lectures. The winter course offerings are listed below. To learn more about our online courses or to register for a class, please call 212.857.0001 or visit us at icp.org/classes/online.

For faculty bios, see: icp.org/people/faculty



© Martine Fougeron

NEW ADOBE LIGHTROOM COMPREHENSIVE

16SOLLR000 | Ports Bishop

Apr 26–Jun 28 | Tues 1:00–3:00 pm | \$515

Adobe Lightroom offers an intuitive, simple, yet professional solution for organizing, adjusting, and outputting large quantities of digital images. Students learn to sort images into easily manageable databases, color correct and retouch images, and output images for various purposes, such as printing, emails, slide shows, and websites.

PREREQUISITE: Macintosh literacy or Macintosh Basics (free of charge), or portfolio review

MAKING IT WORK: BUILDING A SUSTAINABLE ARTISTIC PRACTICE

16SOLPV004 | Lesly Deschler Canossi

May 10–Jul 12 | Tues 12:00–2:00 pm | \$515

By creating as few as five photos a day, students can integrate the daily act of shooting to build a sustainable artistic practice that allows for creation to happen organically, without disrupting the demands of daily life. This course is designed for students with busy schedules, heavy commitments, and a desire to make creative work. Through weekly critiques, encouragement, and accountability, students will find that creativity moves from the to-do list to an enjoyable habit. While this course is geared toward students with full-time commitments, such as family or demanding jobs, this is an opportunity for anyone looking to ignite their creativity or build a body of work. Students may work in any format as long as they can present work digitally for class discussions. Fine-art print production and modes of presentation will be discussed for future consideration. Sharing work via social media, online photography magazines, and self-publishing will also be covered.

LANDSCAPE PHOTOGRAPHY

16SOLLA100 | Richard Rothman

May 5–Jul 7 | Thurs 7:00–9:00 pm | \$515

Place is an essential aspect of our existence. Landscape photography allows us to explore and analyze our relationship to the places we pass through and inhabit, and it affords us the opportunity to respond to what we see and feel about the world around us. In this course, outdoor shooting assignments and critiques are combined with readings and discussions about place and historical and contemporary landscape photographers. Class discussions of photographic processes and techniques will be aimed at deepening your awareness of natural light as well as strengthening the skills needed to approach landscape photographically. We will also address some of the necessary elements of the craft, such as setting up a shot, understanding lenses and exposure, and developing the skills that allow us to concentrate on image-making.

PREREQUISITE: Photography I or portfolio review

NEW VISUAL STORYTELLING: STRATEGIES FOR TRANSFORMING IDEAS TO A LONG-TERM PROJECT

16SOLPV107 | Anja Hitzberger

Apr 28–Jun 30 | Thurs 10:00 am–12:00 pm | \$515

This course is designed for photographers and media artists who want to tell personal stories through images and are interested in exploring ideas that could grow into long-term projects. Students will develop strategies for building sequenced stories, and are free to choose between documentary, multimedia, or conceptual projects. Through critiques, we will learn how to create dynamic images with an emotional message as well as the elements needed to tell a story. We will also discuss compositional tools, aesthetic intentions, and effective editing. Different storytelling styles incorporating a variety of media will be presented, including the work of historical

and contemporary photographers, filmmakers, and media artists, from documentary to conceptual. Customized assignments will fit each student's project.

PREREQUISITE: Photography I or portfolio review

MEMORY AS PROMPT: MAKING DEEPER WORK

16SOLPV204 | Allen Frame

Apr 18–Jun 27 | Mon 1:00–3:00 pm | \$515

This course helps students achieve more depth and complexity in their work. Emphasis will be placed on choosing the right subject or material, then analyzing that choice for its relevance and meaning. Exercises with memory will uncover interests, preoccupations, and connections to current circumstances that may help students to find a productive direction. Once a project is underway, results will be critiqued in order to refine decisions regarding format and approach. Editing and sequencing are important factors in clarifying intention and allowing the work to communicate fully. Many references will be made to contemporary photography, as well as to examples from the history of photography, art, and film. Online group discussions will occur in shared real time, and both research and shooting assignments will be given.

PREREQUISITE: Photography II or portfolio review

BUILDING A PERSONAL BODY OF WORK

16SOLPV205 | Martine Fougeron

Apr 28–Jun 30 | Thurs 1:00–3:00 pm | \$515

Building a coherent body of work requires passionate commitment. This course provides the insight, impetus, process, and tools to take a personal project to the next level, with an understanding of each student's unique process, style, and character. The course will begin with a look at students' portfolios and an assessment of their personal goals. Through weekly critiques and discussions, students will learn how to orchestrate all the important decision-making processes and the means necessary to achieve the self-defined goal of bringing their projects to fulfillment. Full immersion in a project will be necessary, whether the task at hand requires weekly photographing, editing, and printing; sequencing and laying out images for an exhibition or book; producing a moving-image projection; or simply presenting work on a website. The workshop will culminate with student presentations of their projects, comprised of at least 25 and up to 80 images ready for exhibition, book publication, or a website slide show.

PREREQUISITE: Photography II or portfolio review

UNDERSTANDING AND WORKING WITH LIGHT

16SOLPV207 | Richard Rothman

Apr 26–Jun 28 | Tues 7:00–9:00 pm | \$515

The ability to recognize the marriage of great light and subject matter is an invaluable component of photographic understanding, and it is central to what makes certain pictures exceptional. In this course, we explore the fundamentals of light and discover how to translate its many qualities into photographic forms of expression. We will discuss the differences between the way our eyes see light, the way our cameras record it, and the way our prints and computer screens represent it. Students will become familiar with lighting ratios and the ways we can use them to control contrast as well as the descriptive and emotive qualities of a picture. Coursework will include weekly assignments and critiques of student pictures. Lectures and discussions about the work of great photographers will deconstruct, picture by picture, the source and direction of light, what affects its quality, and how it contributes to the success of an image.

PREREQUISITE: Photography II or portfolio review

FROM INTENT TO EDIT: ESTABLISHING A RELATIONSHIP WITH YOUR WORK

16SOLPV208 | Karen Marshall

Apr 20–Jun 22 | Wed 12:00–2:00 pm | \$515

This relationship-building course is designed to help photographers establish strategies and methods to organize, meditate on, and ponder their images. The quest for an individual focus is important—and frequently, a difficult task for the emerging photographer. Often, it is easier for photographers to “take” a picture than it is for them to see what they have actually produced. Knowing how to edit and refine the outcome of a shoot is of equal importance, and a fundamental skill when building a relationship with one's own photography. This course helps photographers develop strategies to assess their images. Students will be encouraged to stand back, evaluate, and reflect on their work, in order to better understand the success and clarity of their photographs. Class critiques will bolster students' ongoing relationship with their independent practice.

PREREQUISITE: Photography II or portfolio review

Online Continuing Education: Low Residency Program

ONE NEW SESSION PER YEAR

Engage in an online photographic journey from conception to completion in a concise program of production and digital skill development. This program consists of three terms of both critique and technical seminars in a coordinated digital curriculum stressing creativity and practical development of professional skills.

Students meet twice a week: first, in a two-and-a-half-hour Production Seminar to critique new work and explore ideas through discussion and critical readings; and second, for a comprehensive two-hour Technical Seminar addressing Adobe Lightroom, Photoshop, and Advanced Photoshop Techniques over three terms.

Upon completion, students are invited for a Two-Week Residency (10 working days) in August at the ICP School in New York to work with a master digital printing instructor in the editing and development of a printed portfolio. Students use ICP's facilities to make museum-quality archival prints under the leadership and guidance of working artists and professionals.

This program is open to international and US students. Seminars are all taught online in English utilizing the latest available software. Students may replay any seminar through ICP's state-of-the-art online interface in order to practice and review concepts and ideas explored during class.

Tuition for this one-year program is \$5,200 plus an \$800 fee. Students are responsible for all travel and lodging arrangements as well as expenses for the August residency. Online CE Low Residency students are provided with all printing materials excluding paper/portfolios.

NOTE: The Online CE Low Residency Program is currently in progress for the 2015–16 academic year. Applications for the program's next academic year (2016–17) will be available in early August 2016. For further information, please contact Ben Gest, Program Coordinator, at bgest@icp.edu or phone ICP Education at 212.857.0001.

2015–16 PRODUCTION SEMINAR: IN PROGRESS (SPRING TERM)

16SOTCESR200 | ICP Faculty

Apr 11–June 20 (no class on May 30)
Mon 1:00–3:30 pm

2015–16 TECHNICAL SEMINAR: IN PROGRESS (SPRING TERM)

16SOTPD200 | ICP Faculty

Apr 13–June 15 | Wed 1:00–3:00 pm

PRINTING AND PORTFOLIO DEVELOPMENT

16MOTPR100 | ICP Faculty

Aug 1–14 (class will be held at ICP)
Mon–Sun 10:00 am–5:00 pm

FOUNDATION & TECHNIQUES



© Michael Mazzeo

Foundation courses provide beginning, intermediate, and advanced photographers with the fundamental principles, techniques, and skills needed to support their photographic practice and vision.

For faculty bios, see: icp.org/people/faculty

NOTE: All digital classes are taught on Macintosh computers. For further information, please contact the Digital Media Department, 212.857.0077.

HOLIDAY NOTE: Spring classes and workshops will not meet April 22–24 (Passover) and May 28–30 (Memorial Day weekend).

Digital Photography

Given the constant advances in technology, there is no question that today's practicing photographers need an understanding of digital media. Our digital media courses cover a range of issues, including the basics of digital photography, the integration of digital techniques into photographic practice, and the exploration of new possibilities through web design, multimedia, and digital video. Advanced classes provide access to high-end professional equipment, such as Hasselblad high-resolution scanners and the Epson 4880, 7890, and 9890 archival inkjet printers, which generate mural-sized prints. All students enrolled in a digital class receive 10 hours free toward Digital Media Lab usage.

Digital Camera Loans

Through the generous support of Canon U.S.A. and Pentax U.S.A., ICP now has a large inventory of state-of-the-art DSLRs to loan beginning students taking Photography I: Digital and/or DSLR Video for Photographers. We often suggest that incoming students borrow a camera rather than purchase at the onset, thus providing the student with the time and

experience needed to make the best purchase decision. Through the generosity of Canon and Pentax, this is now possible. Cameras can be reserved on a first-come, first-served basis after registering for a class. To reserve a camera, please call the Education Department, 212.857.0001.

PHOTOGRAPHY I

16SCEDP000B | Keisha Scarville
Apr 11–Jun 20 | Mon 10:00 am–1:00 pm

16SCEDP000C | Saul Metnick
Apr 11–Jun 20 | Mon 6:30–9:30 pm

16SCEDP000D | Christopher Giglio
Apr 12–Jun 14 | Tues 10:00 am–1:00 pm

16SCEDP000E | Christine Callahan
Apr 13–Jun 15 | Wed 10:00 am–1:00 pm

16SCEDP000F | Heidi Norton
Apr 13–Jun 15 | Wed 6:30–9:30 pm

16SCEDP000G | Claudia Sohrens
Apr 14–Jun 16 | Thurs 6:30–9:30 pm

\$820 + \$40 FEE

16SCEDP000A | Terttu Uibopuu
Apr 9–10 & 16–17 | Sat & Sun 10:00 am–5:00 pm

16SCEDP000H | Meryl Feigenberg
Jun 4–5 & 11–12 | Sat & Sun 10:00 am–5:00 pm

\$770 + \$40 FEE

This course introduces beginners to the creative and technical possibilities of digital photography. Through demonstrations and hands-on sessions, students will learn the basics of using cameras and imaging software to produce digital photographs. Topics will include camera operation, shutter speed, aperture, focal length, RAW file formats, white balance, and composition. Using Adobe Lightroom, students will learn file management, image enhancement, and printing. Lectures on historical and contemporary artwork will explore creative approaches to photography, and assignments will build photographic skill sets. **FOR BEGINNERS**

PREREQUISITE: Macintosh literacy or Macintosh Basics (free of charge)

NOTE: A DSLR camera capable of shooting RAW files is required

HOW TO USE YOUR DIGITAL SLR

16SCEDP001A | Robert Meyer
Apr 16 | Sat 10:00 am–5:00 pm

16SCEDP001B | Lester Lefkowitz
Jun 11 | Sat 10:00 am–5:00 pm

16SCEDP001C | Lester Lefkowitz
Jun 12 | Sun 10:00 am–5:00 pm

16SCEDP001D | Robert Meyer
Jun 26 | Sun 10:00 am–5:00 pm

\$290

This workshop demystifies the digital single-lens reflex (DSLR) so that students can get the most out of their cameras. Students will learn how to use all the settings and functions of their cameras as they practice taking digital photographs. Topics will include auto white balance, color space, color temperature, formatting, correct exposure for digital images, and the advantages of shooting in different file formats. The class will review examples that illustrate how different camera settings can affect the final image. Students will explore the many functions that a DSLR shares with a traditional film camera and how to use them to create the best possible image. **FOR BEGINNERS**

DIGITAL PHOTOGRAPHY: AFTER THE SHOOT, WHAT NEXT?

16SCEDP002 | Lester Lefkowitz

May 21–22 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$15 FEE

Designed for those with a basic working knowledge of digital photography, this workshop offers an in-depth exploration of how to handle digital images after a photograph is captured. Information-packed lectures and demonstrations will cover many aspects of software, cameras, and printers. Topics will include the digital "workflow" (storing, organizing, and retrieving digital files); proper use of the camera's histogram element; the pros and cons of working with RAW files; the many useful features of Lightroom, Photoshop, and Photoshop Elements; how to make contact sheets by adding copyright, text, and metadata to an image; working in black-and-white; and basic retouching. We will also review handling digital files when traveling; special-effects software (plug-ins and filters); the inside scoop on the latest DSLR cameras; white balance, before and after shooting; color calibration of monitor and prints; HDR; creating panoramas and montages; and making your own fine black-and-white and color digital prints.

PREREQUISITE: Familiarity with basic digital photography, such as the topics covered in Basic Digital Photography or in How to Use Your Digital SLR

IPHONE PHOTOGRAPHY 101

16SCEDP011A | Clinton Weldon
Apr 30 | Sat 10:00 am–5:00 pm

16SCEDP011B | Clinton Weldon
Jun 4 | Sat 10:00 am–5:00 pm

\$120

Your iPhone is capable of more than just vacation photos and food pics—it's a photographic tool that can be used to capture and share your vision of the world around you. In this hands-on class, students learn how to create frame-worthy images with the device. We will cover the basic techniques of image composition, tips on shooting portraits, and the camera apps and editing tools that can elevate an iPhone photograph from a casual snapshot to a thoughtful and personal image.

NEW THE EXQUISITE IPHONE URBAN LANDSCAPE: DEVELOPING YOUR PERSONAL IPHONE STYLE AND WORKFLOW FOR LANDSCAPE PHOTOGRAPHY

16SCEDP013 | Dan Burkholder

Apr 16–17 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$40 FEE

Once dismissed as a toy for lazy photographers, the iPhone is the new, hip, and creative camera whose images now grace magazine covers, museum walls, and gallery openings. In this workshop, we focus on the fine iPhone urban landscape, exploring the shooting, editing, and stylizing techniques that will take you from casual captures to serious artwork. This workshop will open your eyes and pump your creative juices to craft images that you will be proud to share, exhibit, and sell. With two days of shooting, processing, and learning, your every iPhone Artistry urge will have time to flex and stretch. From straight cityscapes to painterly effects, learn how to steer your iPhone images in a direction that mirrors your personal vision.

- Explore iPhone-specific image capture, editing, and stylizing, with an eye toward creating photographs with intrigue and beauty.
- Learn how easy it is to blend multiple images for stunning effects, all in the palm of your hand. Shooting excursions let you practice your skills in the field and, later, in the classroom as you polish your images.

- Discover the best methods to create powerful black-and-white photos from your iPhone captures.

You will leave this class with a vast assortment of approaches and techniques to elevate your iPhone urban landscapes above the ocean of “me-too” filter effects and borders.

PHOTOGRAPHY II

16SCEDP100A | Bradly Dever Treadaway
Apr 12–Jun 14 | Tues 10:00 am–1:00 pm

16SCEDP100B | Kate Izor
Apr 12–Jun 14 | Tues 6:30–9:30 pm

16SCEDP100C | Terttu Uibopuu
Apr 13–Jun 15 | Wed 6:30–9:30 pm

16SCEDP100D | Jeanette May
Apr 14–Jun 16 | Thurs 10:00 am–1:00 pm

\$820 + \$40 FEE

16SCEDP100E* | Terttu Uibopuu

May 14–15 & 21–22

Sat & Sun 10:00 am–5:00 pm | \$770 + \$40 FEE

In this intermediate course, students work toward developing a personal visual language by refining their creative and technical skills and, through lectures and assignments, exploring the aesthetic and compositional aspects of photography. Presentations on historical and contemporary artwork will introduce various photographic genres, such as portraiture, landscape, and documentary. Using Adobe Lightroom, students will develop effective workflows for sorting and editing images, refining image-adjustment skills, and perfecting printing ability. Participants will also learn advanced techniques for converting images to black-and-white, and be introduced to the technical and aesthetic uses of camera flash.

PREREQUISITE: Photography I: Digital, Adobe Lightroom for Beginners, or portfolio review

MACINTOSH BASICS

16SCEMB000A | Lavonne Hall
Apr 9 | Sat 10:00 am–1:00 pm

16SCEMB000B | Lavonne Hall
Apr 9 | Sat 2:00–5:00 pm

16SCEMB000C | Lavonne Hall
Apr 10 | Sun 10:00 am–1:00 pm

16SCEMB000D | Lavonne Hall
Apr 10 | Sun 2:00–5:00 pm

\$100

This workshop provides an introduction to computers in general and the Macintosh system in particular. Students will learn all the basic features necessary to use a Macintosh computer for digital photography. Through hands-on instruction, they will become familiar with the computer’s components—the desktop, its contents, and removable media, such as CD-ROMs and DVD disk drives—and learn to create, save, open, and retrieve documents; use folders; and work efficiently. Upon completion of this workshop, students may advance to more demanding applications, such as Photoshop, Illustrator, InDesign, Dreamweaver, and Flash. **FOR BEGINNERS**

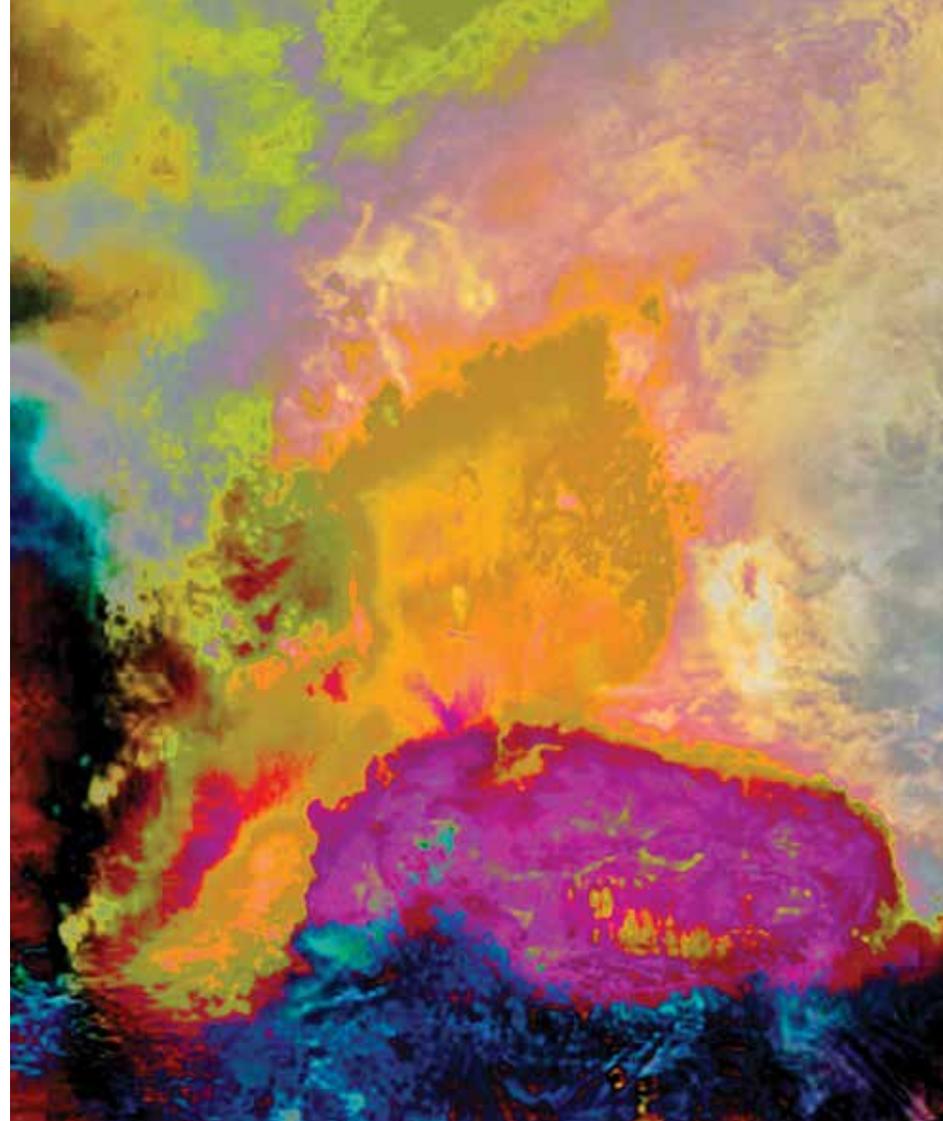
NOTE: This workshop is free to those who enroll in Photography I: Digital or Photoshop I: Digital Imaging for Photographers, and Adobe Lightroom: Comprehensive

Digital Workflow

HOW TO ORGANIZE YOUR DIGITAL PHOTOS USING LIGHTROOM

16SCEDP012 | Jade Doskow
Jun 5 | Sun 10:00 am–5:00 pm | \$120

Capturing great images is one thing but, as we’ve all learned, keeping them organized is quite another. In this one-day class, we look at the best, most efficient ways to store, browse, and catalogue your images using Adobe Lightroom. Learn how to sort and tag your pictures so that they are easy to find at a moment’s notice. Find out how external hard drives can provide cost-effective storage. Explore the differences between the



© Bill Armstrong

various image file types and when to use which one. We will also cover the ins and outs of image backups to protect against data loss.

INTRODUCTION TO ADOBE LIGHTROOM

16SCELR000 | Ports Bishop
Apr 30–May 1 | Sat & Sun 10:00 am–5:00 pm
\$540 + \$20 FEE

This course is for digital photographers who are new to working with digital images on a computer. Adobe Lightroom offers an intuitive, simple, yet professional solution for organizing, adjusting, and outputting large quantities of digital images. Students will learn to sort images into easily manageable databases, color correct and retouch images, and output images for various purposes, such as printing, emails, slide shows, and websites.

FOR BEGINNERS

PREREQUISITE: Macintosh literacy or Macintosh Basics (free of charge), or portfolio review

ADOBE LIGHTROOM: COMPREHENSIVE

16SCELR001 | Saul Metnick
Apr 11–Jun 20 | Mon 10:00 am–1:00 pm
\$820 + \$40 FEE

Adobe Lightroom offers an intuitive, simple, yet professional solution for organizing, adjusting, and outputting large quantities of digital images. Students learn to sort images into easily manageable databases, color correct and retouch images, and output images for various purposes, such as printing, emails, slide shows, and websites.

PREREQUISITE: Macintosh literacy or Macintosh Basics (free of charge), or portfolio review

ADOBE LIGHTROOM FOR ADVANCED USERS

16SCELR100 | Ports Bishop
Jun 25–26 | Sat & Sun 10:00 am–5:00 pm
\$540 + \$20 FEE

In this advanced course, students refine their use of each section of Lightroom, from capture through output, focusing on a professional approach utilizing this powerful software. Students will gain new control over their images and the use of advanced tonal and color adjustments. They will also develop new skills in output and asset management, making workflow possibilities faster and more intuitive—thus maximizing all that Lightroom has to offer.

PREREQUISITE: Adobe Lightroom for Beginners, Photography I: Digital, or portfolio review

PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

16SCEPS000A | Christopher Giglio
Apr 11–Jun 20 | Mon 10:00 am–1:00 pm

16SCEPS000B | Lou Benjamin
Apr 14–Jun 16 | Thurs 6:30–9:30 pm

\$820 + \$40 FEE

16SCEPS000C | H. Eugene Foster
Apr 16–17 & Apr 30–May 1
Sat & Sun 10:00 am–5:00 pm | \$770 + \$40 FEE

This introductory course covers the basics of Photoshop—from scanning and digital-camera input to digital prints—and looks at computer-imaging hardware and software technology to explore the capabilities of the “electronic darkroom.” Students will learn about resolution, white balance, and noise reduction, as well as how to import camera files into Bridge, open Camera RAW files, and scan film. The course will also cover nondestructive tonal and color correcting with levels and curves, adjustment layers, basic retouching on a separate layer, and printing with profiles. It is designed for photographers with basic computer experience who are ready to create their own work in a digital environment. **FOR BEGINNERS**

PREREQUISITE: Macintosh Basics or portfolio review

PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS

16SCEPS100A | Christopher Giglio
Apr 12–Jun 14 | Tues 6:30–9:30 pm

16SCEPS100B | Kathleen Anderson
Apr 13–Jun 15 | Wed 10:00 am–1:00 pm

\$820 + \$40 FEE

In this intermediate course, students refine their use of Photoshop’s basic tools by investigating advanced working methods, such as Camera RAW techniques, selection and masking techniques for adjustment layers to correct color and tone, retouching with the history brush, and black-and-white conversion methods in adjustment layers. This course is recommended for photographers confident with digital input, overall adjustment, and output in Photoshop who require the skills to refine particular areas of their digital images.

PREREQUISITE: Photoshop I or portfolio review



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**NEW PHOTOSHOP III:
ADVANCED DIGITAL IMAGING FOR
PHOTOGRAPHERS**

16SCEPS201 | Kathleen Anderson

Apr 11–Jun 20 | Mon 10:00 am–1:00 pm
\$820 + \$40 FEE

This advanced course is designed to both strengthen students' problem-solving skills and expedite their use of Photoshop tools and techniques. Participants will learn nonlinear editing with Adjustment Layers, advanced masking, and blending modes. We will also discuss the use of other nondestructive editing techniques, and demonstrate how to incorporate Smart Objects and Smart Filters into the Photoshop workflow. The course will review the scanning of film, including post-processing of RAW files using FlexColor software, and the editing of exported TIFF files in Photoshop. Participants will also explore the use of fine-art media. Group discussions will be encouraged so that students can evaluate their editing choices and consider other workflow options to help meet their editing and printing goals. Lightroom and non-Lightroom users are welcome.

PREREQUISITE: Photoshop II or portfolio review

**PHOTOSHOP I:
FOR ADOBE LIGHTROOM USERS**

16SCEPS106A | Lou Benjamin

Apr 11–Jun 20 | Mon 6:30–9:30 pm

16SCEPS106B | Kathleen Anderson

Apr 14–Jun 16 | Thurs 10:00 am–1:00 pm

\$820 + \$40 FEE

This course is for students who have refined their use of Adobe Lightroom's color and tonal adjustments, and are ready to explore and incorporate the more intricate and nuanced methods of local image adjustments and retouching offered by Photoshop. Topics will include effective use of layers and blending modes for a variety of retouching and image-adjustment techniques. Students will also learn to modify layer masks with a range of brushes and selection tools to apply adjustments selectively within an image. Various sharpening techniques will be taught as a way of refining image detail. Students will explore the advantages of printing through Photoshop utilizing the program's soft-proofing and resolution-management capabilities.

PREREQUISITE: Photography II: Digital, Adobe Lightroom for Advanced Users, Adobe Lightroom Comprehensive, or portfolio review

FASHION AND BEAUTY RETOUCHING

16SCEFA205 | Simone Pomposi

Jun 11–12 | Sat & Sun 10:00 am–5:00 pm

\$540 + \$40 FEE

This workshop is for students who have a comprehensive knowledge of Photoshop and are ready to master the most advanced high-end retouching skills. Students will learn the industry-standard workflow and techniques for cleaning up skin in high-end fashion and beauty images, creative usage of blending modes and color correction, and complex masking. Topics will include initial file setup, optimal RAW conversion, the dodge and burn tools for skin cleaning and body shaping, various usages of the liquify and warp tools, selective color and tone adjustments, use of the pen tool, and channels and alpha channels for complex masking.

PREREQUISITE: Photoshop II, Fine Art Digital Printing I, or portfolio review

THE PERFECT SCAN

16SCEDT101 | Ben Gest

Jun 18–Jun 19 | Sat & Sun 10:00 am–5:00 pm

\$540 + \$40 FEE

A high-quality film scan requires not only a mastery of film exposure with your camera, but also a mastery of the tools of the digital darkroom that allow for the conversion of analog film into a digital format. The digital workflow necessary for successful image production begins in the software of the scanner and continues with Photoshop. This course addresses the unique considerations that accompany the digitization of film and the preparation of those files for high-quality digital output. Learn how film grain, pixel resolution, and post-production techniques combine to translate film into beautifully satisfying digital prints, and master strategies that will allow you to create the image that you envision.

Printing

FINE ART DIGITAL PRINTING I

16SCEPR100 | Andrew Buckland

Apr 14–Jun 16 | Thurs 6:30–9:30 pm

\$820 + \$70 FEE

Achieving satisfying and consistent results with digital technology involves much more than simply hitting the "print" button. This

hands-on course covers the fundamentals of image editing, including RAW conversion, localized adjustments, and color to black-and-white conversions, as well as printer profiles, driver settings, and soft-proofing. With an introduction to basic elements of process control, students will learn how to approach troubleshooting options efficiently. By continuously applying these techniques and concepts to their own images, students will hone the skills necessary to ensure that their prints accurately reflect both the technical and aesthetic qualities of their digital images.

PREREQUISITE: Photoshop I or portfolio review

PRINTING ON ALTERNATIVE MATERIALS

16SCEPR105 | Bryan Whitney

May 21–22 | Sat & Sun 10:00 am–5:00 pm

\$540 + \$70 FEE

This workshop introduces students to printing photographic images on materials such as fabric, transparent film, Tyvek, and more. Imaging on these alternative mediums can open up new potential in photographic work that goes beyond craft. We will print images on the above materials, view work that has made exclusive use of these types of materials, and discuss the aesthetic opportunities that are available to the artist using them. If you want to jump into the world of making images on fabric, glass, and more, this class is a perfect introduction.

PREREQUISITE: Photoshop I or portfolio review

FINE ART DIGITAL PRINTING II

16SCEPR200 | Ben Gest

Apr 14–Jun 16 | Thurs 10:00 am–1:00 pm

\$820 + \$70 FEE

Making exhibition-quality digital prints takes time and expertise. In this hands-on course, students learn ways to bring out detail and fine-tune color and contrast in specific areas of an image to improve its overall quality. Topics will include masking techniques, blending mode options, advanced sharpening techniques, noise-reduction methods, and various means of retouching. A variety of inkjet papers will be supplied for use with different Epson inkjet printers.

PREREQUISITE: Fine Art Digital Printing: I, Photoshop II, or portfolio review

**THE DIGITAL PORTFOLIO MASTER CLASS:
ARCHIVAL INKJET PRINTING**

16SCEPR300 | Ben Gest

Apr 14–Jun 16 | Thurs 2:00–5:00 pm

\$820 + \$125 FEE

The production of a finished body of work requires masterful printing and control. The creation of meaning in a photograph begins



© Jade Daskow

with choices in composition and subject, and achieves fruition only through careful visual orchestration. In this master class, students learn how to refine their techniques and methods of production in the creation of museum-quality prints as they create a consistent and professional portfolio. Students will gain insight into the visual language of photography, color theory, and the digital techniques necessary to create images that articulate ideas and convey meaning. They will explore various materials, mural printing (Epson 7890), and advanced production techniques in a small class of skilled and dedicated photographers.

PREREQUISITE: Fine-Art Digital Printing II and portfolio review, as well as strong knowledge of Photoshop, color management, and inkjet printing

New Media / Video

THE ART AND PRACTICE OF VIDEO FOR BEGINNERS

16SCEDV003 | Siobhan Landry

Jun 4–5 & 11–12 | Sat & Sun 10:00 am–5:00 pm
\$770 + \$40 FEE

This course is for students who have thought about working with video, but have yet to take the final plunge. Students will begin the class with a photograph, a story, an audio recording, or an idea, and use that material as a jumping-off point for a short video piece. In this course, technique, form, and content will be taught simultaneously. Students will learn the basics of shooting video with DSLR cameras, different methods of sound capture, and editing with Premier Pro. They will also begin to think about how to frame images for video, consider camera movements, and learn a range of editing techniques. In addition, a comparative study of historical and contemporary video artists will stimulate class discussions and point students toward a personal approach. Students will end the class with a finished video piece and an expanded sense of possibilities in art-making.

DSLR VIDEO FOR PHOTOGRAPHERS: PART I

16SCEDV100 | Clinton Weldon

Apr 12–Jun 14 | Tues 10:00 am–1:00 pm
\$820 + \$40 FEE

This hands-on course introduces students to the practical operation and creative possibilities of shooting video with a DSLR camera. Topics will be presented in a manner intended to simplify complex techniques, and include manual operation of camera controls, shot types, camera movement, file types, and transcoding. Basic editing techniques will be taught using Apple's Final Cut Pro. Assignments will focus on capturing video and organizing footage into short video pieces. No previous experience in digital video is required, and digital video cameras will be available for student loan through ICP's Photo Lab.

PREREQUISITE: Photography I: Digital, DSLR familiarity, or portfolio review

NOTE: A DSLR camera capable of shooting video is required. DSLR cameras are available for student loan

DSLR VIDEO FOR PHOTOGRAPHERS: PART II

16SCEDV201 | Bradly Dever Treadaway

Apr 14–Jun 16 | Thurs 6:30–9:30 pm
\$820 + \$40 FEE

This advanced, hands-on course is designed for students who have completed DSLR Video for Photographers: Part I, and focuses on the development of long-term projects. From proposal, logistics, and storyboarding to production, post-production, exporting, and screening professionally, considerable attention will be given to student works-in-progress, including rough-cut reviews and screenings

of work related to the projects. Other course topics will include advanced camera, sound, editing, transcoding, and exporting techniques using Final Cut Pro X; external sound-syncing with video-enabled DSLR cameras; shooting/editing multicamera setups; and exploring screening outlets for finished work.

PREREQUISITE: DSLR Video for Photographers: Part I or portfolio review

NEW CREATIVE VIDEO EDITING WITH PREMIERE PRO

16SCEDV114 | Stefanie Dworkin

May 7–8 | Sat & Sun 10:00 am–5:00 pm | \$540

The objective of this workshop is to provide students with a solid foundation in the principals of video-editing theory and practice, so that each participant is able to freely incorporate video into his or her creative practice. We will begin with an overview of Adobe Premiere Pro, during which students will gain an understanding of the software's interface, and then move on to its nonlinear editing process and workflow. The following

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE

16SCEFB000A | Jay Manis

Apr 11–Jun 20 | Mon 6:30–9:30 pm

16SCEFB000B | Michael Silverwise

Apr 13–Jun 15 | Wed 10:00 am–1:00 pm

\$705 + \$55 FEE

This course is for beginners seeking an introduction to both camera handling and basic black-and-white darkroom techniques. Topics will include camera operation, principles of exposure, film development, printing, and picture content. Weekly assignments and lectures on historical and contemporary artwork will explore the technical and aesthetic possibilities of photography. The majority of class time will be devoted to working in the darkroom and building printing techniques.

FOR BEGINNERS

NOTE: For students who prefer to learn about the basics in color, see Photography I in Color



© Flora Hanitijo

concepts will be addressed: establishing best practices for transferring media from the camera as well as for managing media; setting up projects; importing and organizing media; understanding editing techniques and theory; working with images (pan and scan) and markers; adding transitions and filters; creating titles; applying simple color correction; and exporting images to the web. At the end of the workshop, students will have a solid working knowledge of the process of video editing, which they can apply to their creative work. Students are expected to arrive to the workshop with video clips on an SD card or external hard drive. However, video clips will be available, if necessary.

PREREQUISITE: Familiarity with Mac OS X or later

PHOTOGRAPHY II IN BLACK-AND-WHITE

16SCEFB100 | Kristin Holcomb

Apr 13–Jun 15 | Wed 6:30–9:30 pm

\$705 + \$55 FEE

In this intermediate course, students refine their technical and aesthetic skills in black-and-white photography. The course will emphasize the relationship between exposure, film development, and the finished print. With approximately two-thirds of class time devoted to hands-on darkroom printing, students will have the opportunity to enhance darkroom skills, experiment with toners, and explore different photographic papers and chemistry. Other topics will include metering difficult lighting situations and presenting finished prints. Assignments and critiques will foster the development of both skills and style. Students will be encouraged to develop film and do additional work outside of class.

PREREQUISITE: Photography I or portfolio review

NEW THE CREATIVE DARKROOM: EXPLORING THE PHOTOGRAPHER'S TOOLBOX

16SCEFB102 | Katherine Akey

Apr 15–Jun 24 | Fri 10:00 am–1:00 pm

\$705 + \$70 FEE

Long before the advent of Photoshop and computers, photographers were able to make radical changes to their images using analog techniques and tricks. From making little exposure adjustments to building fantastical composites, these artists transformed their original negatives into magnificent new creations. This course will cover some of those darkroom manipulation techniques, including, but not limited to: multiple exposures, masking, dodging and burning, photomontage, applied color, and photograms. We will study examples from photo history, including the work of Edward Steichen, Claude Cahun, Ansel Adams, Man Ray, and László Moholy-Nagy, as well as countless examples of ghosts and spirits from the latter half of the 19th century.

For inspiration, we will also look at more contemporary artists, such as Gjon Mili, Duane Michals, William Wegman, Jerry Uelsmann, James Welling, Shimpei Takeda, and Lisa Oppenheim. Students will enjoy a number of hands-on demonstrations and lots of time for darkroom experimentation, getting feedback and support from the teacher in applying various manipulative techniques. Each student will work toward a final project with guidance from the instructor during the course. We will critique pieces and experiments along the way, have a final critique at the end of the class to celebrate what we have learned, and discuss how students can continue to use their new skills going forward.

PREREQUISITE: Photography I or portfolio review

THE FINE PRINT IN BLACK-AND-WHITE

16SCEFB200 | Brian Young

Apr 12–Jun 14 | Tues 6:30–9:30 pm
\$705 + \$60 FEE

This course is designed to expand your understanding of the relationship between negative and print. We will discuss the choices that determine the contrast/density/tonal scale of a negative and how that translates into a fine black-and-white print. Various film and paper developers will be available for participants to explore the medium and learn how these choices aesthetically impact their style and/or vision of a photographic project. The class is designed for students with an ongoing or completed project who want to unify concept, content, and aesthetic choices. Students will be expected to spend a minimum of two to three hours in the darkroom each class session.

PREREQUISITE: Photography II in Black-and-White

THE POWER OF THE COLOR IMAGE: EXPLORING COLOR IN AND OUT OF THE DARKROOM

16SCEFC002 | Bill Armstrong

Apr 13–Jun 15 | Wed 6:30–9:30 pm
\$705 + \$70 FEE

Many photographers prefer printing from color negative film because of its flexibility, simplicity, and the superb reproduction of both subtle and brilliant colors. This course integrates instruction in aesthetics and technique into hands-on printing sessions, critiques of student work, and lectures on color photography. Using both past and current negatives, students will refine their printing skills and learn to work with speed and consistency on ICP's computerized Kreonite print processor, which produces finished prints in approximately four minutes. This introductory color-printing course is designed for photographers who have previous experience with black-and-white darkroom techniques.

LARGE FORMAT

16SCELF100 | Richard Rothman

Apr 13–Jun 15 | Wed 2:00–5:00 pm
\$655 + \$30 FEE

The large-format camera has unique features that influence the photographic process and the quality of the resulting image, offering greater pictorial control. Large-format photography provides the possibility of creating extraordinarily clear images because of the large film size and the photographer's ability to expose and process sheet film individually. This course investigates the technical and aesthetic aspects of using the view camera, in contrast to the 35mm camera. Topics will



© Katherine Akey

include perspective control, bellows factor, basic sheet-film handling, contact printing, and processing. Although this course is technically intensive, participants will be encouraged to pursue their own aesthetic direction. For students who do not own a large-format camera, ICP will provide 4x5 cameras.

PREREQUISITE: Photography I or portfolio review

NOTE: All students signing out equipment will be required to take it home for the duration of the class, ICP is unable to accommodate storage of equipment

Alternative Processes

NON-SILVER PRINTING

16SCEAP100 | Tricia Rosenkilde

Apr 11–Jun 20 | Mon 10:00 am–1:00 pm
\$775 + \$70 FEE

Featuring fine-art papers, hand-applied archival emulsions, and simple techniques, historic photographic processes present compelling alternatives to both traditional silver methods and modern digital prints. In this hands-on course, students produce enlarged digital negatives that are used for contact printing in various processes, including cyanotype, Van Dyke Brown, and palladium emulsions. Blending the best of both modern and antique methods, students initially will take advantage

of working in the digital lab to create new enlarged negatives from original film negatives or slides, prints, and/or digital files. The class will then print these negatives in the traditional wet darkroom to create exciting, unique, hand-made prints that will stand the test of time. In addition to technique, this course will present the historical context of these processes. Critiques of student work will examine the aesthetic qualities of images rendered through the contemporary application of these time-honored processes.

PREREQUISITE: Photoshop I or portfolio review

ENCAUSTIC FOR PHOTOGRAPHERS

16SCEAP002 | Jill Skupin Burkholder

Apr 16–17 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$70 FEE

A world of creative possibilities exists within the alternative photographic processes and mixed-media realm. One of the most unique processes is the encaustic technique, in which hot beeswax and pigments are used to enhance images. Working with pigmented wax is an ancient method of adding color to an object or artwork. Photographers can blend encaustic painting and the translucency of wax with digital images as key elements in a piece. In this course, students will first learn how to prepare digital images with sufficient detail and local contrast to use with encaustic

methods. We will then explore adding images at different stages, at the beginning or during the process of adding wax layers. Additional techniques will include using stencils, embedding objects, and adding texture and color to encaustic works.

Lighting

EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

16SCELI001 | Lester Lefkowitz

Jun 25–26 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$25 FEE

For those already familiar with basic camera operation, this workshop concentrates on understanding and applying the fundamental underpinnings of any fine photograph: great light, proper and appropriate exposure, and filling the frame in a compelling manner. First, students will learn the mechanics of quickly achieving reliable and consistent exposures that create the mood and style sought, be it silhouette, moody and mystical, or happy broad daylight. To achieve this, the wonderful tools available in digital (and some film) cameras will be explained and demonstrated: histograms, various metering patterns, exposure compensation, depth-of-field, and bracketing. Next, students will learn to master light—daylight and artificial—and bend it to specific needs by understanding time of day, sun and shade, weather effects, simple reflectors, and subject placement. Finally, by viewing scores of wonderful photographs, students will see how the masters have composed their images within the simple rectangle to strengthen their message, to lead the viewer's eye, to add gravitas to an otherwise mundane scene. Some "digital darkroom" techniques will also be demonstrated, such as HDR (high-dynamic range imaging). Participants should bring their cameras for photographing around the city.

LIGHTING TECHNIQUES: AN OVERVIEW

16SCELI100A | Robert Meyer

Apr 11–Jun 20 | Mon 10:00 am–1:00 pm
\$680 + \$45 FEE

16SCELI100B* | Andrew French

Apr 30–May 1 | Sat & Sun 9:00 am–4:00 pm
\$430 + \$45 FEE

This introductory course provides an overview of the essential principles, techniques, and tools for lighting a variety of situations. Demonstrations will take place both in the studio and on location. Through hands-on practice and assignments, students will learn



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how to use lighting equipment and accessories, as well as a range of light sources, including tungsten, studio strobe, portable strobe, and daylight. Through visual presentations and discussions of printed matter, students will review examples of the direction and quality of light, and discuss its function in the photograph. Students will acquire a repertoire of lighting techniques to heighten the expressive capacity of their work.

PREREQUISITE: Photography I or portfolio review
***NOTE:** This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC

MINIMALIST LIGHTING: TECHNIQUES FOR AVAILABLE LIGHT

16SCELI115 | Carol Dragon

Apr 15–Jun 24 | Fri 10:00 am–1:00 pm
 \$680 + \$40 FEE

Through visual presentations, in-class exercises, and assignments, students study the angles, color, and quality of ambient light. Using a few simple diffusers, reflectors, and gobos, they will learn to bend ambient light into beautiful images. Tools for establishing correct white balance and techniques for exploring special effects with white balance will be introduced as part of the arsenal for making elegant available-light images. Once you see light in this way, it will change the way you see and photograph all your future images.

PREREQUISITE: Photography I or portfolio review

NEW CONTEMPORARY LIGHTING STRATEGIES: IN THE STUDIO FOR ALL LEVELS

16SCELI116 | Flora Hanitijo

Apr 14–Jun 16 | Thurs 6:30–9:30 pm
 \$680 + \$100 FEE

This course introduces students to the fundamentals of studio lighting. Using Polaroids as visual guides in class, we will work with both strobe and continuous lighting, as well as a variety of strobe modifiers (softboxes, beauty dishes, umbrellas, etc.). During the first few weeks, students will learn about basic studio equipment and setup. We will also cover general technical issues of lighting—the differences between hard and soft light, the advantages of strobe versus continuous lighting, and how to work with directional lighting—and take a close look at f-stops and shutter speeds, and how they are used to manipulate strobes. Students will be expected to create images from famous photographs, paintings, and other resources. Continuous lighting will be introduced in the last few weeks of the course. Participants will learn how to re-create daylight in a studio and mix existing light with controlled artificial light. We will also discuss color theory and explore how to color-balance the lights and the photograph, and experiment with re-creating images from paintings and existing photographs. Participants should have a basic knowledge of photography, such as what an f-stop is and how to control shutter speed, along with a general understanding of how their cameras function.

PREREQUISITE: Photography I or portfolio review

MASTERING THE PORTABLE FLASH

16SCELI203 | Nelson Bakerman

Apr 14–Jun 16 | Thurs 7:00–10:00 pm
 \$680 + \$75 FEE

Do you have flash anxiety? Are you constantly raising your ISO to avoid using your flash? Knowing how to manipulate light and make it work for you no matter what you are shooting is the key ability that separates the professional from the amateur. Whether you are indoors or outside, shooting a formal portrait or a casual scene, you can learn how to use the equipment you already have to your, and your subject's, best advantage. This class focuses on all aspects of how to use your portable flash unit, from theory to practice.

PREREQUISITE: Photography II or portfolio review
NOTE: Classes are held in the instructor's studio in downtown Brooklyn

DAPHNE CHAN

Class of 2015–16: New Media Narratives Program | 2007 Graduate: General Studies Program



© Daphne Chan

Write a brief statement about your current work.

I'm a Canadian artist who has been exploring identity and how it reveals itself through gender, culture, sexuality, and body image, for the past 15 years. My current project, *Transparency: The Gender Identity Project*, is a powerful statement in visibility and diversity, and centers on depicting individuals who challenge socially prescribed constructions of gender identity and gender expression. Still in its infancy, the work has received widespread attention—it was listed on BuzzFeed's "Transgender Art & Culture In 2014" and exhibited in the New York Photo Festival and the Seoul International Photo Festival in 2015.

My curiosity about gender and identity led me to obtain a degree in psychology at Concordia University in Montreal in 1993. I wrote a thesis on gender dysphoria, studying individuals who experience significant dysphoria (dissatisfaction) with the sex they were assigned at birth and/or the gender roles associated with that sex. While a counselor at the Young Men's Christian Association (YMCA), I conceived and implemented workshops for the LGBTQ young adult support group. Angered by witnessing the systemic discrimination, barriers, and violence faced by the LGBTQ community, I applied to McGill University law school, and graduated in 1999. My goal was to advocate equal rights for all individuals, regardless of their identity.

Throughout these academic years, I was simultaneously studying photography. What started as a love of the darkroom as a teenager morphed into a desire to pursue art full time. In 2001, I left my position at the Montreal Legal Clinic and started a formal art practice. It was in 2006 that I attended ICP's General Studies program, and graduated in 2007.

Describe your artistic practice and what you have been working on in the New Media Narratives program.

Prior to entering the New Media Narratives (NMN) program, I had successfully completed an Indiegogo crowdfunding campaign for my project. The funds enabled me to move back to New York for a three-month residency with the New York Art Residency and Studios (NARS) in Brooklyn. What was originally conceived was a series of portraits in a self-published [print] book to thank my supporters of the crowdfunding campaign. Since attending NMN, the project has expanded into a cross-platform transmedia format to include a webdoc, an installation piece, interviews, and short multimedia pieces.

What impact has the experience of going through this new program had on you?

The NMN program has been such an exciting and immersive experience—it has enriched my practice and current project in such a short time. I believe that the plethora of technical skills I've learned in

such a supportive environment will broaden my career opportunities and continue to make my photography career relevant in this brave new world of image-making. With the program's specific emphasis on storytelling and digital media, I've learned how to create interactive, collaborative stories using video, audio, photography, and text. I'm also exploring design and code, the potential of social media and podcasting, and installation practices.

What do you envision doing upon graduation from the New Media Narratives Program?

After graduation, I envision leveraging my photography practice with all the new technical skills acquired to share strong, engaging stories on any platform suited to the project. Ideally, I want to publish a book with a cross-platform aspect, design an installation piece where a space represents the entire human gender identity spectrum, pursue a long-term web documentary in collaboration with artists whose gender fluidity challenges gender norms, and present a series of fine-art prints at a gallery and museum. Finally, I envision creating an online space where any individual can upload their own photographs or videos sharing the narrative of their journey of challenges and self-acceptance in the LGBTQ community.

What would you say to people contemplating applying to the New Media Narratives program at ICP?

I would say that if you are someone who is interested in exploring personal vision and visual storytelling, and who recognizes this major shift in photography as it evolves across cultural sectors and media platforms, this is the program for you.

If you're a photographer and a storyteller who wants to add to your toolbox of skills—to take photos, to edit audio and video, to podcast, to learn enough code to build your own projects, to master both your DSLR and your phone, to dip your toe into virtual reality and drone photography, and to explore design, interactivity, and social media—NMN is the ideal fit.

New Media Narratives is an integrated program, one that combines skill-building with analysis and problem solving, where critical discussion allows the digital to be placed in a contemporary cultural context.

Students emerge with a well-developed aesthetic sense and strong visual problem-solving skills, and are technically equipped to produce innovative, exciting, and questioning photo-based multimedia stories. In this highly visual and hyper-documented age, New Media Narratives seeks to graduate creative content creators and global citizens who are connected, confident, collaborative, empowered, engaged, and knowledgeable.

ADVANCED LIGHTING TECHNIQUES**16SCELI212 | Robert Meyer**

Apr 15–Jun 24 | Fri 6:30–9:30 pm

\$680 + \$45 FEE

Lighting is everything: whether the source is the sun, artificial continuance light, studio strobes, portable strobes, or speed lights. This course is for photographers who have chosen to use their medium as a form of creative expression. Students will refine their skills in lighting and aesthetics for the purpose of developing a personal style and be guided toward personal projects that will result in dynamic portfolio images representing their unique vision. This course will present advanced lighting techniques, contemporary theories, and refined application processes.

PREREQUISITE: Lighting Techniques: An Overview or portfolio review

NOTE: This is not a computer class, but an intensive 10 weeks of hands-on experience that will teach students how to realize their vision in the picture-taking process, not manipulate a RAW file

THE PORTRAIT: ESTABLISHING INTIMACY AND RAPPORT**16SCELI220 | Janusz Kawa**

Apr 16–17 | Sat & Sun 9:00 am–4:00 pm

\$430 + \$75 FEE

The best portraits capture that magic moment in which the essence of character is revealed. Portrait photographers need good people skills in order to create a sense of intimacy and establish rapport with their subjects. In this course, students learn to balance social and technical skills so that they can engage with the subject in a meaningful way and create compelling portraits. Demonstrations, using both professional and nonprofessional models, will explore how different lighting techniques can achieve different psychological effects. Discussions will address how to direct and collaborate with subjects. Through assignments and projects, students will discover their own points of view in portraiture. All camera formats are welcome.

PREREQUISITE: Photography II, Lighting Techniques: An Overview, or portfolio review

NOTE: This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC

NEW CONTEMPORARY STILL LIFE: PURE INVENTION**16SCELI221 | Michael Mazzeo**

Apr 11–Jun 20 | Mon 6:30–9:30 pm

\$655 + \$50 FEE

From vanitas paintings of the Renaissance to contemporary photographs in magazines and galleries, the still-life image has continually evolved to reflect the zeitgeist of the time. This class begins with a survey of the aesthetic and technical evolution of the genre, noting its shifts in form and function. Drawing upon universal themes, cultural trends, and personal experiences, we will generate ideas to create our own distinctive photographs. Working in the studio, students will learn the refined

lighting techniques, camera skills, and post-production maneuvers used to create memorable and seductive still-life photographs.

PREREQUISITE: Photography II, Lighting Techniques: An Overview, or portfolio review

STUDIO LIGHTING FOR THE PORTRAIT: MASTERY AND CONTROL**16SCELI223 | Harvey Stein**

Jun 4–5 | Sat & Sun 10:00 am–5:00 pm

\$380 + \$50 FEE

Without light, photography is impossible. The mastery and control of light is of particular importance when making portraits. This workshop looks intensely at photographing people in a variety of ways using studio strobe lights. Lighting the face varies significantly from lighting the figure, and we will consider both. In the studio, we will practice lighting foreground and background elements, and cover topics such as the use of multiple lighting setups, exposure of light for controlled yet creative results, ways of manipulating light, when and how to use contrasting and diffused light simultaneously, accessories (flash meters, reflectors, grids, softboxes, etc.), and how to determine lighting ratios. The workshop will include discussions, demonstrations, and photographing models in the studio.

PREREQUISITE: Photography II, Lighting Techniques: An Overview, or portfolio review

ADVANCED STUDIO LIGHTING**16SCELI301 | Janusz Kawa**

Jun 4–5 & 11–12 | Sat & Sun 9:00 am–4:00 pm

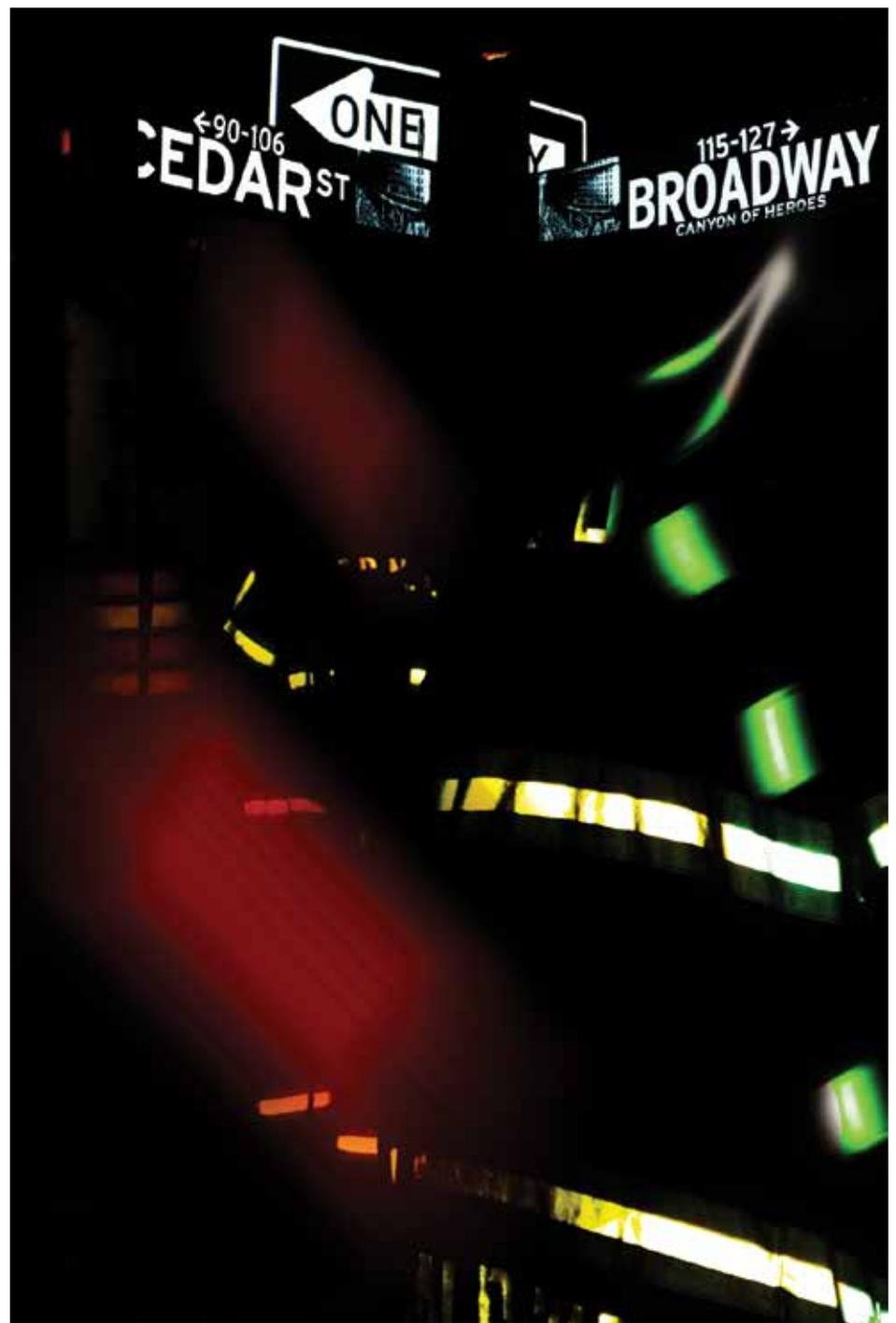
\$555 + \$40 FEE

This workshop engages advanced photographers in a thorough investigation of studio lighting for portraits, both on location and in the studio. Moving beyond a basic understanding of lighting, students will explore setups and techniques used in editorial and commercial work. Demonstrations using tungsten lights and electronic flash equipment will address color balance, contrast control, and direction of light. Through discussions on metering, exposure, and film types, students will learn how to produce their desired effects. Students will explore a variety of lighting strategies using single, multiple, and mixed sources, and learn to modify lighting using diffusion, reflectors, snoots, projectors, spots, and umbrellas. All camera formats are welcome.

PREREQUISITE: Fundamentals of Studio Lighting, Photography III, or portfolio review

NOTE: This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC

IDEAS & PRACTICE



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ICP offers a broad spectrum of courses and workshops, from Documentary Photography and Photojournalism, to Personal Vision, to Lighting and Portraiture, all dedicated to inspiring the photographer's creative process.

For faculty bios, see: icp.org/people/faculty

HOLIDAY NOTE: Spring classes and workshops will not meet April 22–24 (Passover) and May 28–30 (Memorial Day weekend).

Documentary & Visual Journalism**ON THE STREET: APPROACHING STRANGERS****16SCEPJ006 | Greg Miller**

May 21–22 | Sat & Sun 10:00 am–5:00 pm

\$380 + \$20 FEE

Why live in a city of 8 million people if you are not going to talk to any of them? In this intensive yet fun workshop, veteran large-format street photographer Greg Miller takes students to the streets to directly confront their fears when approaching strangers. Fear of others is a crippling yet very common problem among photographers, and can even dictate the trajectory of their careers. However, getting up the nerve to speak to people is only half the battle. What do you do with them once you have them? Participants will learn how to get to the picture they want as efficiently as possible by communicating their desires. The class will explore all aspects of photographing

INTRODUCTION TO STREET AND DOCUMENTARY PHOTOGRAPHY: DEVELOPING YOUR TECHNIQUES**16SCEPJ004 | Natan Dvir**

Apr 16 | Sat 2:00–5:00 pm | \$120

After you've learned to master your camera and create some beautiful pictures, it is time to take your photographs to the next level. In this introductory seminar, we discuss the main technical and practical considerations of street photography and the stages of creating a documentary project. Each student will be asked to bring in 10 to 20 images from his or her portfolio to be analyzed by the class.

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people, including fears and boundaries, model consent forms, and historical context. Bring your deepest desire to meet the world. All photographic formats are welcome.

**STREET PHOTOGRAPHY:
CAPTURING THE CITY'S SPIRIT**

16SCEPJ101 | Natan Dvir
Apr 14–Jun 16 | Thurs 10:00 am–1:00 pm
\$655 + \$20 FEE

New York is one of the most exciting and intriguing cities in the world, a heterogeneous metropolis whose streets serve as a stage for a variety of unique characters and situations. In this course, students focus on capturing this special personality and vibe while developing their street-photography techniques. Topics will include equipment choices, lens selection, creative usage of existing light and fill-in flash, daytime vs. evening photography, photographing strangers, identifying photographic potential, capturing candid moments, and creating multi-layered images. Photographs and projects of master photographers will also be discussed. Students will be expected to participate in field trips, complete weekly assignments, and present work for weekly critique.

PREREQUISITE: Photography I or portfolio review

**THE DOCUMENTARY PROJECT:
THE PHOTOGRAPHER AS STORYTELLER**

16SCEPJ203 | Natan Dvir
Apr 12–Jun 14 | Tues 6:30–9:30 pm
\$655 + \$15 FEE

A picture is said to be worth a thousand words. A great documentary project exploring a social, cultural, political, or personal issue has the power to tell a story in a unique, convincing, and visually compelling way. In this class, students examine and practice the various aspects of conceptualizing, planning, and executing their documentary projects through discussion, field trips, personal assignments, and photo critiques. Topics will include: selecting and defining a subject; research, planning, and production; establishing contact and gaining access; storytelling and photographic strate-

gies; collecting data; writing captions; and story overview. Documentary essays by master and contemporary photographers will also be discussed. Students will be expected to participate in field trips and present work on personal projects for weekly critiques.

PREREQUISITE: Photography II or portfolio review

**PERSONAL NARRATIVE:
STRATEGIES FOR VISUAL STORYTELLING**

16SCEPJ212 | Joseph Rodriguez
Apr 11–Jun 20 | Mon 6:30–9:30 pm | \$655

This class examines the variegated structure of the photo essay. We will look at historical models, such as LIFE magazine and Walker Evans and James Agee's "Let Us Now Praise Famous Men," as well as current examples—like those used by Pixel Press, Duckrabbit, and the BBC, which share some of the new potentials for the photo essay in the Digital Age using news websites, personal blogs, and multimedia. In addition to the visual narrative, we will spend time discussing the importance of the portrait, both within the narrative and on its own, looking at work by photographers including August Sander, Seydou Keita, and Graciela Iturbide. Students will be expected to come to class with an idea for a documentary project, or with one currently in progress, which they would like to develop further. The class will concentrate on each student's ability to conceptualize, carry out, and produce one small and one large documentary project, and include assigned readings and guest presentations throughout the semester.

PREREQUISITE: Photography II or portfolio review

**STREET PHOTOGRAPHY AS
POINT OF VIEW**

16SCEPJ220 | Jeff Mermelstein
Apr 12–Jun 14 | Tues 10:00 am–1:00 pm | \$655

Street photography's point of view can be the foundation of and inspiration for all kinds of picture-making of our world—and those who inhabit it. The best and most memorable street photographers offer a clear vision of the world from a personal perspective. In this



© Keisha Scarville

course, students view a wide range of street photography—from Henri Cartier-Bresson, Helen Levitt, and Walker Evans to Robert Frank, Diane Arbus, Garry Winogrand, Lee Friedlander, and William Eggleston to Philip-Lorca diCorcia, Paul Graham, Doug Rickard, and Katy Grannan—then hit the streets, camera in hand. Assignments and critiques will shape and strengthen each student's vision and goals, leading to a distinctive body of work.

PREREQUISITE: Photography II or portfolio review

**ADVANCED STREET PHOTOGRAPHY:
FINDING YOUR VOICE**

16SCEPJ222 | Natan Dvir
May 19–Jun 16 | Thurs 2:00–5:00 pm
\$410 + \$20 FEE

Street photography has evolved dramatically over the past 20 years; given recent technological developments, photographers have been exploring new ways of representation. In this course, students' portfolios are examined to identify their visual strengths, and participants are encouraged to work on an ongoing series based on their personal interests. Advanced techniques will be explored, including nighttime photography, portable lighting, portraiture strategies, and online photography. Photographs and projects of contemporary street photographers will be discussed, with a focus on work from recent decades. Students will be expected to complete weekly assignments and present their work for critique in class.

PREREQUISITE: Photography II or portfolio review

The Portrait

**CLASSIC PORTRAITURE FROM A TO Z:
BREAKING THE RULES**

16SCEPO104 | Neal Slavin
Apr 12–Jun 14 | Tues 6:30–9:30 pm
\$680 + \$75 FEE

Learn the pleasures of taking formal and informal portraits as well as small- to medium-size group portraits! This course is designed to give each student the maximum ability to create portraits from his or her own perspective, often breaking the "how-to" rules of classic portraiture. Students nonetheless will learn the basic elements, such as finding character, location versus studio, lighting, the use of props, posing, makeup, gesture, and the age-old dilemma of flattery as opposed to stark realism.

PREREQUISITE: Photography I or portfolio review

**NEW UNDERNEATH MY SKIN:
EXPLORING CONCEPT, PLACE, AND
METAPHOR IN PORTRAIT PHOTOGRAPHY**

16SCEPO109 | Keisha Scarville & Jeanette Spicer
Apr 13–Jun 15 | Wed 6:30–9:30 pm | \$655

Living in a time when we are inundated with imagery through our cell phones, social media, and real life, it can be hard to make a unique portrait. Designed for students interested in a more advanced understanding of portrait photography, this class focuses on helping participants to develop a coherent, presentable body of work. Co-taught by two artists whose practices differ but circulate around the portrait, this class will introduce various portrait photographers to establish a historical foundation and better understanding of the complexities of the portrait-making process. We will explore the importance of place, the necessary presence of gesture, and the subtle use of metaphors to add layers to our images. We will also focus on the process of making portraits as an intimate and vulnerable experience—whether the subject is a partner, friend, or family member. Through weekly assigned projects, class critiques, readings, and discussions, students will learn how to advance their portrait-making skills by utilizing a conceptual framework. Each week, participants will be expected to show work from ongoing projects, and the class will culminate in the presentation of a final project. Students will leave this class with a better understanding of how to engage their subjects in the portrait-making process. They will also explore how to develop their own unique style in the constantly changing and challenging art of portrait photography.

PREREQUISITE: Photography I or portfolio review

**PORTRAITURE:
ART TO FASHION, FASHION TO ART**

16SCEPO219 | Andrea Blanch
May 14–15 & 21–22
Sat & Sun 9:00 am–4:00 pm | \$555 + \$75 FEE

"I choose people who are risk-takers, who would do anything for the photograph," says Andrea Blanch, protégé of Richard Avedon and acclaimed fashion photographer. Founder and editor-in-chief of Musée Magazine, Blanch has embraced commercial, portrait, and fine-art photography for the past 30 years. Her work has been featured in diverse publications—Details, Elle, Esquire, GQ, Harper's Bazaar, Marie Claire, The New York Times Magazine, and Rolling Stone—as well as in continued spreads with Vogue (domestically and internationally). Today, she is most recognized for her sensual portrayal of women, credited as "the woman who knows how to capture a woman."



© Greg Miller

Traverse beyond the world of waifish beauties, glossies of couture-dom, and the ilk that birthed Louboutin. Portraiture should accentuate the seeds of the human condition, breathe the depths of irony, and transport viewers to a realm of sublimity. Become the storyteller: master the narrative of an image, weaving elements of haute couture, composition, and authorship.

This course encompasses all aspects of a successful shoot. Delve into the creative process as we explore the relationship between artist and sitter, whether the subject is a supermodel, an artist, or the person next to you. Explore the vast interpretations of what it means to direct your own shoot. Hone and master an aesthetic that propels a refined photograph into an iconic image. All boundaries have been crossed. Moving from fashion to art, and art to fashion, this course will discuss the blurred notions of glamour, fashion, classic portraiture, and narrative. Learn by doing, as we debate and uncover new ways of redefining the photographic medium through classic practices. The workshop will include weekly critiques of each student's work.

PREREQUISITE: Photography II or portfolio review
NOTE: This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC

THE PORTRAIT: ESTABLISHING INTIMACY AND RAPPORT

16SCELI220 | Janusz Kawa
 Apr 16–17 | Sat & Sun 9:00 am–4:00 pm
 \$430 + \$75 FEE

The best portraits capture that magic moment in which the essence of character is revealed. Portrait photographers need good people skills in order to create a sense of intimacy and establish rapport with their subjects. In this course, students learn to balance social and technical skills so that they can engage with the subject in a meaningful way and create compelling portraits. Demonstrations, using both professional and nonprofessional models, will explore how different lighting techniques can achieve different psychological effects. Discussions will address how to direct and collaborate with subjects. Through assignments and projects, students will discover their own points of view in portraiture. All camera formats are welcome.

PREREQUISITE: Photography II, Lighting Techniques: An Overview, or portfolio review
NOTE: This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC

STUDIO LIGHTING FOR THE PORTRAIT: MASTERY AND CONTROL

16SCELI223 | Harvey Stein
 Jun 4–5 | Sat & Sun 10:00 am–5:00 pm
 \$380 + \$50 FEE

Without light, photography is impossible. The mastery and control of light is of particular importance when making portraits. This workshop looks intensely at photographing people in a variety of ways using studio strobe lights. Lighting the face varies significantly from lighting the figure, and we will consider both. In the studio, we will practice lighting foreground and background elements, and cover topics such as the use of multiple lighting setups, exposure of light for controlled yet creative results, ways of manipulating light, when and how to use contrasting and diffused light simultaneously, accessories (flash meters, reflectors, grids, softboxes, etc.), and how to determine lighting ratios. The workshop will include discussions, demonstrations, and photographing models in the studio.

PREREQUISITE: Photography II, Lighting Techniques: An Overview, or portfolio review

Cityscape / Landscape

NEW FINDING THE NATURAL IN AN URBAN LANDSCAPE

16SCELA209 | Heidi Norton
 Apr 13–Jun 15 | Wed 10:00 am–1:00 pm
 \$655 + \$25 FEE

Using the lens as a microscope, we will RE-WILD the city. "There are only two things on this earth: minerals and biomass. Everything we got here in this huge metropolitan city, must have been natural to begin with." (Alexandra Horowitz) When we think about nature, we usually envision remote, untouched landscapes; but actually, nature surrounds us every day. Man-made objects, buildings, and streets all began as natural materials, but were repurposed to meet human needs. Thinking in this way, the city becomes less artificial. When the city is viewed as a natural landscape, it feels less permanent and more evolving. Seen through this lens and the lens of our camera, we will use natural history to lead us through these landscapes. Natural history professionals will provide us with guided tours.

PREREQUISITE: Photography I or portfolio review



© Joseph Rodriguez

NEW THE EXQUISITE IPHONE URBAN LANDSCAPE: DEVELOPING YOUR PERSONAL IPHONE STYLE AND WORKFLOW FOR LANDSCAPE PHOTOGRAPHY

16SCEDP013 | Dan Burkholder
 Apr 16–17 | Sat & Sun 10:00 am–5:00 pm
 \$380 + \$40 FEE

Once dismissed as a toy for lazy photographers, the iPhone is the new, hip, and creative camera whose images now grace magazine covers, museum walls, and gallery openings. In this workshop, we focus on the fine iPhone urban landscape, exploring the shooting, editing, and stylizing techniques that will take you from casual captures to serious artwork. This workshop will open your eyes and pump your creative juices to craft images that you will be proud to share, exhibit, and sell. With

two days of shooting, processing, and learning, your every iPhone Artistry urge will have time to flex and stretch. From straight cityscapes to painterly effects, learn how to steer your iPhone images in a direction that mirrors your personal vision.

- Explore iPhone-specific image capture, editing, and stylizing, with an eye toward creating photographs with intrigue and beauty.
- Learn how easy it is to blend multiple images for stunning effects, all in the palm of your hand. Shooting excursions let you practice your skills in the field and, later, in the classroom as you polish your images.
- Discover the best methods to create powerful black-and-white photos from your iPhone captures.

You will leave this class with a vast assortment of approaches and techniques to elevate your iPhone urban landscapes above the ocean of "me-too" filter effects and borders.

NEW PHOTOGRAPHY DAY AND NIGHT: CHASING THE LIGHT

16SCEPV144 | Lynn Saville and Kristin Holcomb
 Apr 30–May 1 & May 7–8
 Sat & Sun 2:00–9:00 pm | \$460 + \$100 FEE

Travel and landscape photographers know all too well how dramatically the appearance of a location can vary as the light changes. The warm glow that sunset casts becomes eerie or mystical as darkness descends. Taught by travel photographer Kristin Holcomb and fine-art photographer Lynn Saville, this two-weekend workshop explores several locations in the city that change dramatically from daylight to darkness. Classes will begin at ICP, where we will review images from previous shoots and discuss the best way to capture light. We will then travel to our location to explore daylight as it fades, have dinner together, and then return to the same place to shoot as natural light turns to artificial.

PREREQUISITE: Photography I or portfolio review



© Jeff Mermelstein

New York City

NEW EXPLORING NEW YORK'S GALLERY SCENE

16SCENY008 | Barbara Confino

Apr 9–Jun 11* | Sat 2:00–5:00 pm
\$410 + \$50 FEE

Uncover the photographic treasures of New York's galleries and museums with New York Photo Review editor Barbara Confino. We will thoroughly enjoy ourselves while viewing the latest as well as the most enduring work in the field. Through observations and discussions about the medium, we will also explore the contemporary and historical contexts for the work we view, and pinpoint the issues each type of work raises. At the end of each class, we will find a congenial spot to enjoy light refreshments and continue the conversation. The class will be supplemented by online comments and debates on The Gallerygoers of New York Facebook Page.

Come join us for a lively, multifaceted experience!

*NOTE: This class meets on Saturdays: April 9 & 16, May 7 & 21, and June 4 & 11

EXPLORING THE NEW YORK WATERFRONT

16SCENY104 | Kristin Holcomb

Apr 12–Jun 14 | Tues 10:00 am–1:00 pm | \$655

New York is surrounded by water: harbors, marshes, rivers, and streams. In recent years, the waterfronts of Manhattan and Brooklyn have become accessible, exciting, and crowded. This field class travels to some of New York's less-developed waterfront areas. Students will have the opportunity to photograph everything from aging factories to migrating birds, from grand vistas to intimate byways, from the Bronx River to Jamaica Bay. This is a great opportunity to see New York's edges before global warming forever changes them.

PREREQUISITE: Photography I or portfolio review

THE GOWANUS CANAL AND RED HOOK: A WATERFRONT WEEKEND

16SCENY107 | Jade Duskow

May 14–15 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$15 FEE

In this mini-workshop, students travel around the rapidly transforming neighborhoods of Gowanus and Red Hook with architectural photographer Jade Duskow. Students will get individualized attention, and emphasis will be placed on creating exciting compositions, properly capturing architecture, and carefully studying how light falls across the terrain. During the second day of the workshop, students will join the instructor back at ICP to learn techniques in Photoshop specific to architecture and landscape, such as perspective correction, midtone contrast, and selective sharpening.

PREREQUISITE: Photography I or portfolio review

THE AMAZING BRIDGES OF NEW YORK

16SCENY202 | Elliott Kaufman

Apr 11–Jun 20 | Mon 2:00–5:00 pm | \$655

Some of the most beautiful and certainly the most famous bridges in the United States have been built in New York City, from the Brooklyn Bridge to the Queensboro, the George Washington to the Hudson River. This course delves into some of the history of photography of these bridges (Eugene de Salignac, Edward Steichen, Margaret Bourke-White, Philippe Hugonnard, and others) as well as the engineering feats that were required to fit them into the neighborhood fabric. We will visit and photograph many of these structures and, along with classroom critiques and discussions, build portfolio "stories" of each location.

PREREQUISITE: Photography II or portfolio review

NONA FAUSTINE

2013 Graduate: ICP-Bard MFA Program



© Nona Faustine

Write a brief statement about your current work.

My work is about memory, history, and time. The effects of trauma experienced by one generation, passed down to another. That trauma is written across the body. Like a conduit or receptor, I document myself in places where history becomes tangible. For a few moments, I am at the curtain of time. Situated inside a photographic tradition while questioning the culture that bred that tradition, my practice walks the line between the past and the present.

Describe your artistic practice and what you have been doing since graduating from the ICP-Bard MFA Program.

My artistic practice includes a large amount of reading—[an activity] that I enjoyed prior to the program, but one that I have continued since finishing the program. It has helped me add depth to my work and generate new ideas and perspectives. Since graduating, I have been steadily exhibiting my work. Searching for opportunities wherever I can. Finding ways to continue and develop my practice. Meeting incredible people like artists, curators, and regular folks who appreciate my work and vision.

What impact has the experience of going through the ICP program had on you?

The program had, and continues to have, a tremendous impact on my life. I know who I am now. I am an artist and I will be one till I die. It's in the soul! My time in the MFA program, surrounded by incredible talent, made me want to strive—and inspired me to achieve. I was motivated by the incredible instructors who have stellar careers of their own. The wealth of knowledge that was shared and passed on made me want to continue learning, seeking, nurturing, and perfecting my craft. I found myself again, endowed with new strength and belief in my capabilities.

Is there anything that has surprised you since you graduated?

Since graduating in 2013, my work has steadily garnered attention [after] being exhibited and written about. In the summer of 2015, my work went global, viral, and emerged on the world stage. I have been incredibly touched by the outpouring of

response from ordinary people, followed by international publications in Europe, Africa, and Central and North America, who have written about my *White Shoes* series and championed the work. It has been gratifying and stunningly amazing. I never dreamed so high. In the fall of 2015, one of my photographs from the series, titled *From Her Body Sprang Their Greatest Wealth, Wall St.*, was selected to be in the Studio Museum in Harlem's *A Constellation* exhibition [on view through March 6, 2016]. My first museum show was alongside works by art-world legends Adrian Piper, David Hammond, Betye Saar, and Elizabeth Catlett, with seven other world-renowned artists, and 17 other emerging artists. To know the work that I began in the MFA program at ICP has been embraced and championed by so many has been validating and empowering. From my instructors, I gained the skill to think critically and [was encouraged to] really dig down and ask what I wanted my work to say and stand for.

The new year of 2016 opens with my first solo show at Smack Mellon, where I was invited to exhibit most of the images from the *White Shoes* series, more than had ever been shown [publicly] before. My dream of having the images be in one space—and truly breathe and live as one body—has come to fruition. To have a platform at this venue has been very special, as has the whole journey thus far. I remain humbled, challenged to do more, and motivated to become an even better artist.

What would you say to people contemplating applying to the ICP-Bard MFA program?

If you're ready to learn and truly explore, to embrace new ways of image-making, and to immerse yourself in an environment of creativity—then go for it!

Personal Vision

NEW FASHION, NEW YORK AND THE NIGHT

16SCEFA206 | C. Stephen Hurst
Apr 14–Jun 16 | Thurs 6:30–9:30 pm
\$655 + \$75 FEE

Using the city as both a model and inspiration, students in this course develop a vision of New York at night. Participants will work with one of three locations to storyboard, prepare, and produce a “New York at night” fashion photo shoot with models, portable flash, and ambient light. Class sessions will illustrate the tools and philosophy of location scouting, the mixing and blending of ambient and flash color temperatures, and safe practices for small-shoot productions. We will also cover how to communicate with and direct models to create a dynamic set of images for a portfolio.

PREREQUISITE: Photography II or portfolio review

SEEING THE LIGHT

16SCEPV003 | Joanne Dugan
May 14–15 & 21–22
Sat & Sun 10:00 am–5:00 pm | \$420

It is an obvious fact that photography cannot exist without light, yet we often spend more time considering our subjects rather than the light that makes them visible. In this course, students work both individually and in groups to look closely at natural light in places that are right in front of us—the street, interiors, at home—and refine their skills in determining how the light that is presented to them can best tell their stories. Although this is not a technical course, it will cover some techniques for quickly and easily manipulating light. The majority of class time will be spent discussing how to best utilize the light that surrounds us every day and to practice, via a series of assignments, looking at light with an intuitive mindset rather than a technical one.

HISTORY OF CONTEMPORARY PHOTOGRAPHY

16SCEPV023 | Michael B. Foley
Apr 11–Jun 20 | Mon 7:00–10:00 pm | \$655

In a seminar-style setting, this course examines today's current trends in photography by studying the last 40 years of the medium's history. How did we get here and where are we headed? Whether you are a photographer, a collector, or someone who simply would like to learn more about the medium, this discussion will clarify the development of contemporary themes in photography. Emphasis will be placed on the evolution of the medium from early commercial enterprise to valued art object. Selected theoretical texts and assigned gallery homework will round out the lively visual presentations.

MAKING SENSE OF YOUR PICTURES: AN INTRODUCTORY SEMINAR

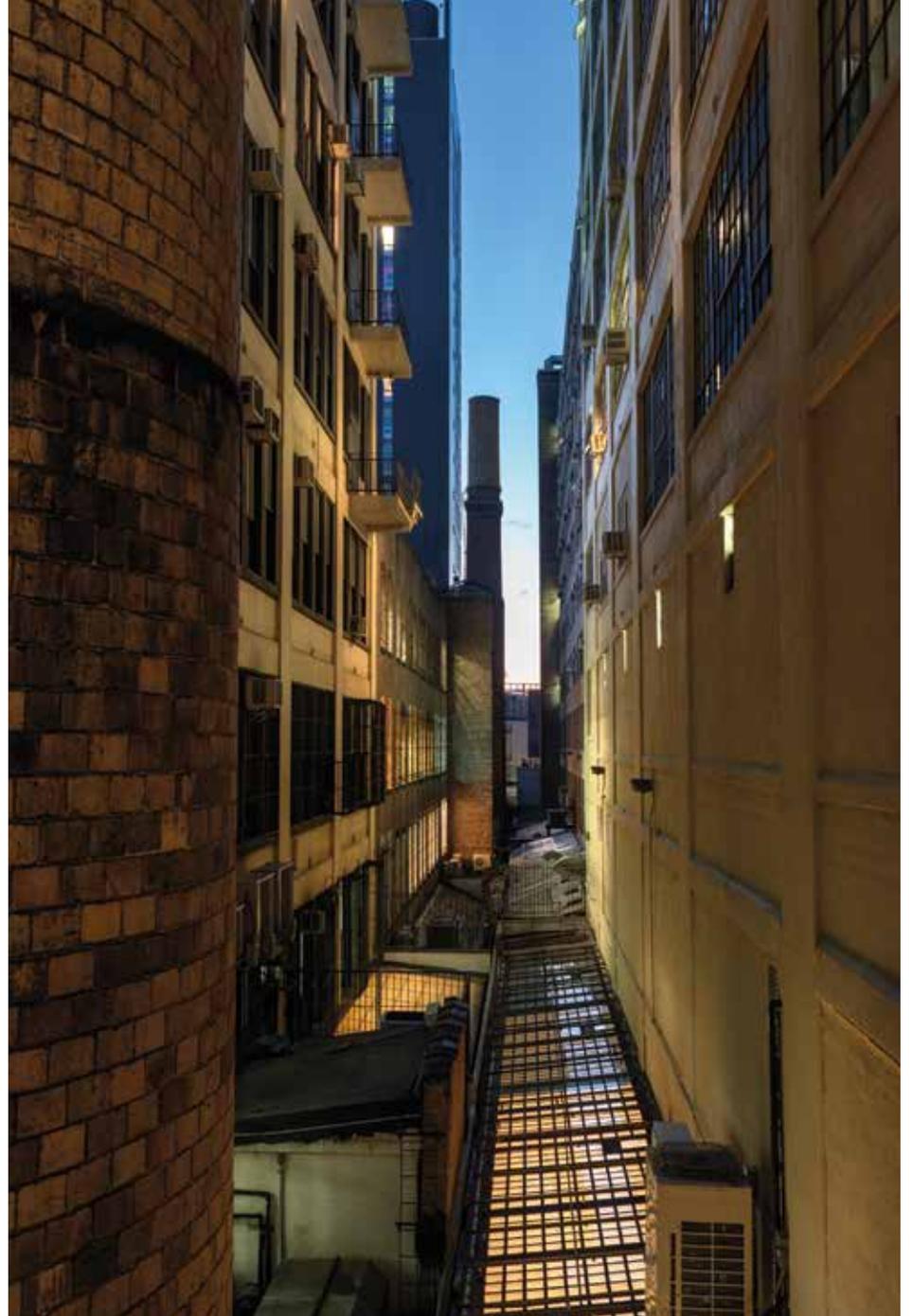
16SCEPV031 | Karen Marshall
Apr 30 | Sat 10:00 am–5:00 pm | \$125

Whether you shoot via your phone and Instagram or with a serious DSLR, figuring out which pictures are most unique is often the hardest part to learn. This introductory seminar covers the fundamentals of editing, sequencing, and making sense of your images. Each participant will be asked to bring in 20 images upon which they would like to improve.

NEW FULFILL THE NEED, GROW YOUR FEED: VISUAL STORYTELLING ON INSTAGRAM

16SCEPV047 | Landon Nordeman
Apr 11–May 9 | Mon 10:00 am–1:00 pm | \$410

Participants in this class learn how to create photographic essays to be shared on Instagram. We will cover how to come up with story ideas, make a tight edit, best present your work, and become an active member of the Instagram community. Students will come away with a better understanding of how to improve their own photographic vision, as well



© Lynn Saville

as how to approach their own presence on the photo-sharing site. Beginners are welcome. A passion for photography and an Instagram account are a must!

NEW BEYOND THE STILL IMAGE: ALTERNATIVE IMAGING TECHNIQUES

16SCEPV048 | Bryan Whitney
Apr 12–Jun 14 | Tues 6:30–9:30 pm
\$655 + \$40 FEE

Photographers have traditionally taken aesthetic advantage of new technology. Today, with the melding of camera and computer, exciting new imaging techniques challenge the very notion of what a photograph can be. This class explores the application of such techniques to create meaningful content. Of particular interest will be the imaging of people, objects, and space in three dimensions, and the merging of the still and the moving image in time-lapse, hyper-lapse, and slow motion. Students will be challenged to work with these techniques, which are now easily accessible with smartphone apps. The class will also look at artists, such as Bill Viola, who have successfully integrated new technology with traditional content in their art. If you want to embrace the aesthetic opportunities offered by these increasingly important imaging techniques, then this class will be a fantastic primer.

NOTE: Your smart phone will be the camera that you will use for this course

THE BOOK PROJECT

16SCEPV101 | Jacques Menasche and Lori Grinker
Apr 14–Jun 16 | Thurs 6:30–9:30 pm
\$655 + \$25 FEE

In this practical workshop, co-taught by a documentary photographer and a writer, students develop a photo project into a book. This class is open to students beginning a photo project, or well into a long-term one, or even those that have photos from the past sitting in a box, who need help shaping them into a story. Students will discover how to edit their photographs and strengthen their vision (as well as how to fill in voids). They will also

© Aaron Graubart



learn how to write text for their book—which could be a personal essay or nonfiction narrative, an artist statement, or even poetry, depending on the project—as well as a bio and a pitch letter. With help from guest book designers and photo editors, participants will explore how to design a book. By the end of the course, you will have created a dummy book on blurb.com.

PREREQUISITE: Photography I or portfolio review

SCENE CITY—PHOTOGRAPHING THE SPECTACLE: FROM GALAS AND GOWNS TO THE STREET

16SCEPV133 | Dina Litovsky
May 17–Jun 14 | Tues 6:30–9:30 pm
\$410 + \$25 FEE

In this course, students develop the skills necessary to photograph different types of events, whether for editorial, commercial, or personal purposes. Through honing technical skills and understanding conceptual possibilities, students will learn to create visual order in the chaotic, crowded, often ill-lit environments of social gatherings. The course will cover flash techniques and technical issues as well as the work of editorial and fine-art photographers, such as Larry Fink, Martin Parr, and Mark Peterson, who have mastered event photography. Weekly assignments and group critiques will help students to take their work to the next level.

PREREQUISITE: Photography I or portfolio review

NEW PHOTOGRAPHY DAY AND NIGHT: CHASING THE LIGHT

16SCEPV144 | Lynn Saville and Kristin Holcomb
Apr 30–May 1 & May 7–8
Sat & Sun 2:00–9:00 pm | \$460 + \$100 FEE

Travel and landscape photographers know all too well how dramatically the appearance of a location can vary as the light changes. The warm glow that sunset casts becomes eerie or mystical as darkness descends. Taught by travel photographer Kristin Holcomb and fine-art photographer Lynn Saville, this two-weekend workshop explores several locations in the city that change dramatically from daylight to darkness. Classes will begin at ICP, where we will review images from previous shoots and discuss the best way to capture light. We will then travel to our location to explore daylight as it fades, have dinner together, and then return to the same place to shoot as natural light turns to artificial.

PREREQUISITE: Photography I or portfolio review

NEW STEPPING OUT OF YOUR COMFORT ZONE

16SCEPV145 | Anja Hitzzenberger
May 7–8 & 14–15
Sat & Sun 10:00 am–5:00 pm | \$460

Many of us often get stuck photographing familiar subjects or incorporating only the techniques with which we are already



© Benjamin Jarosch

STRANGER THAN FICTION: THE UNSTAGED NARRATIVE

16SCEPV223 | Palmer Davis
Apr 14–May 12 | Thurs 6:30–9:30 pm | \$410

Every picture tells a story. But whether those stories are real or imagined has long separated documentary photography from fine

DEVELOPING PROJECTS, ESTABLISHING A VISION

16SCEPV232 | Karen Marshall
Apr 11–Jun 20 | Mon 6:30–9:30 pm | \$655

This course is for students ready to commit to a long-term project. Students will cultivate ideas, discover personal intentions, develop strategies to accomplish long-term goals, and examine aesthetic and technical intentions when creating images. They will focus on an idea, a story, or a theme to explore throughout the semester, and examine why they have chosen film or digital, 35mm or larger format, monochromatic or color, paper and printing technique or multimedia presentation. Class exercises will show how various methods of grouping photographs can strengthen individual images, create series, and sequence and frame ideas. Students will initiate photography projects and examine them within the context of established work in museums, galleries, books, and publications.

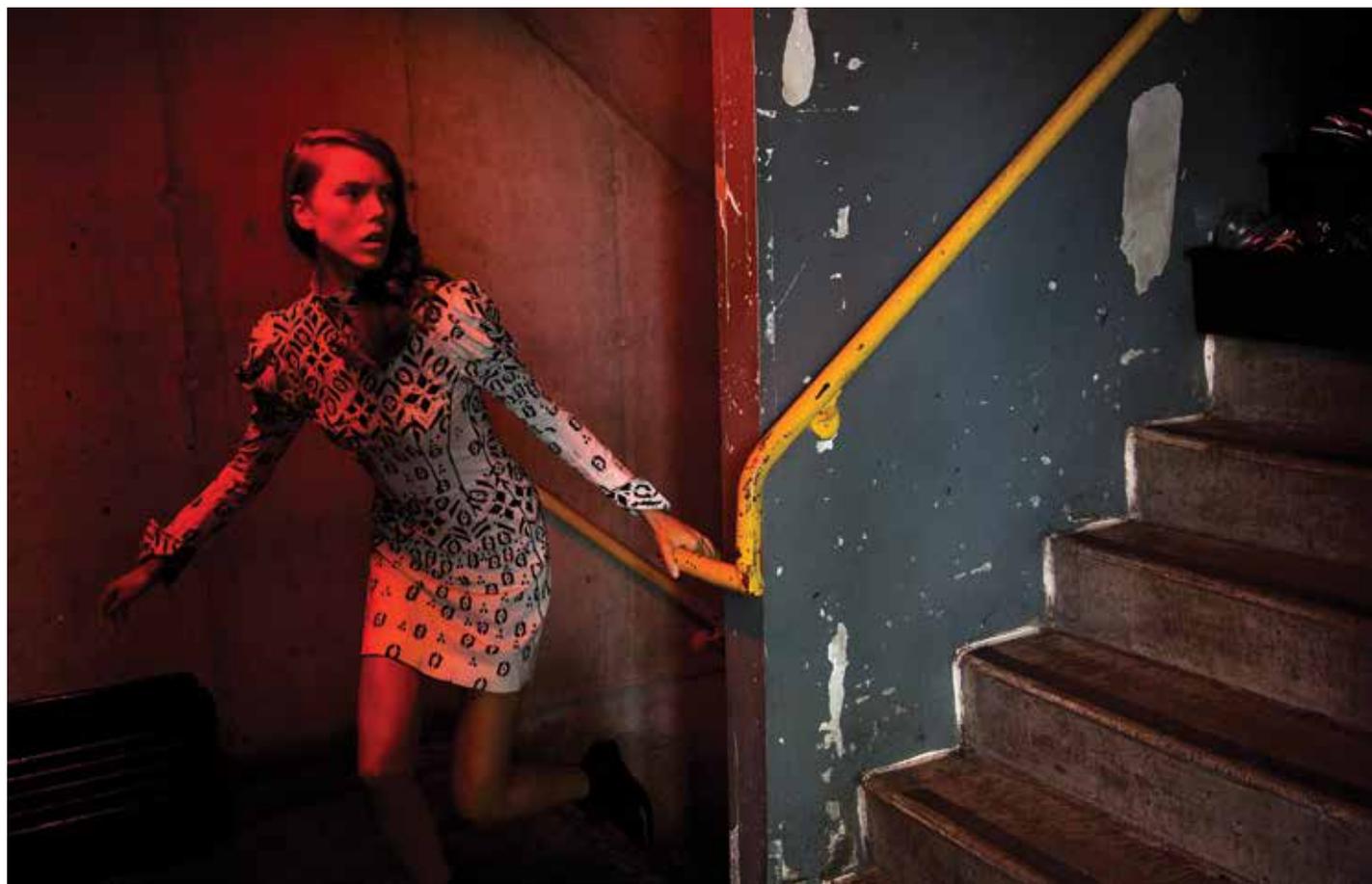
PREREQUISITE: Photography II or portfolio review

THE PSYCHOLOGY OF HOME: PICTURING THE DOMESTIC

16SCEPV240 | Jen Davis
Apr 12–Jun 14 | Tues 6:30–9:30 pm
\$655 + \$25 FEE

There is a long tradition of photographers turning the camera on themselves, and on their families, within a domestic space—in search of a variety of things based within the psychology of the home. In this course, we look at artists whose practice is ingrained in these issues, including Larry Sultan, Doug DuBois, Katy Grannan, Gregory Crewdson, Nicholas Nixon, Leigh Ledare, Malerie Marder, and Laura Letinsky. In weekly discussions and critiques, students will begin to question the complexity of domesticity with their cameras by examining relationships, intimacy, memory, issues of privacy, the inner psyche, and the narrative, when working with people and place as subject. Participants will create a series of images guided by our weekly critiques, lectures, readings, and discussions. This course is intended for those who are interested in developing a body of work that explores the idea of portraiture as a form of personal exchange.

PREREQUISITE: Photography II or portfolio review



© Landon Nordeman

NEW CREATING A PORTRAIT OF A PLACE

16SCEPV143 | Richard Rothman
Apr 13–Jun 15 | Wed 10:00 am–1:00 pm | \$655

We have all experienced being shaped by places where we have spent a lot of time—and being deeply impressed by environments that are new to us. This course is for those who want to use photography as a way to explore and express their feelings about place in a personal way. We will focus on finding the photographic terms that allow us to successfully form subjectively accurate representations of place. Lectures and presentations will cover classic and contemporary masters of fine-art landscape and social documentary photography. Students will be encouraged to develop personal projects and bring in work for discussion and critique.

PREREQUISITE: Photography I or portfolio review

comfortable. We all sometimes need a little push to try something new! This workshop is for students who are ready to experiment. Outdoor shooting exercises during class, as well as an assignment between the two weekends the course is offered, will be customized to each student's interests. We will discuss compositional tools and the creative process, and provide mutual support. For inspiration, we will look at work by a variety of photographers.

PREREQUISITE: Photography I or portfolio review

art. Recently, the boundaries between truth and fiction have blurred. At the same time, thanks to a reaction against the '90s trend of elaborately staged tableaux, photographers have started rejecting lavish productions and digital trickery for a scaled-down approach to narrative that is more personal and reality based. We consider this merging of art and documentary by examining the work of David Hilliard, Philip-Lorca diCorcia, and Larry Sultan, as well as a new breed of photo artists such as Dan Torop and Rinko Kawauchi. Discussions, shooting assignments, and critiques will inspire students to discover their unique story telling voice while producing a portfolio that reflects narrative photography's new emphasis on intimacy, ambiguity, and personal meaning.

PREREQUISITE: Photography II or portfolio review

INSPIRATION, INSIGHT, AND THE CREATIVE PROCESS: THE EXPANDED VISION

16SCEPV244 | Palmer Davis

May 16–Jun 20 | Mon 2:00–5:00 pm | \$410

Are you ready to awaken your senses, enhance your perceptions, and open your eyes? Join a vibrant community of advanced photographers for inspiration, insight, and creativity. This intensive course is for photographers ready to focus on aesthetic and conceptual concerns, and to move beyond their comfort zones to discover new artistic directions. Each week, provocative themes will be introduced from all photographic genres, both historical and contemporary—landscape, portraiture, still life, narrative, documentary, and more—supported by enlightening examples from the pros. No

We will explore dynamics, drama, tension, contrast, and use of color as key elements of your practice, and discuss the work of photographers, such as William Eggleston, Irving Penn, Nadav Kander, Platon, and Sølve Sundsbø, as well as a wide variety of other types of visual artists. We will also investigate what inspires and excites you visually, and discuss how being influenced by (and learning from) other artists can be an important step toward developing your own voice. There will be lectures, group discussions, assignments, and visiting artists. The course will culminate in a finished project inspired by the ideas you have come up with and insights you have gained during the course.

PREREQUISITE: Photography II or portfolio review

well as an artist statement that enables them to put their work into context.

PREREQUISITE: Photography II or portfolio review

NEW STILL AND MOVING: CINEMATIC TECHNIQUES IN PHOTOGRAPHY

16SCEPV253 | Jessica Thalmann

May 19–Jun 16 | Thurs 6:30–9:30 pm
\$410 + \$40 FEE

This course investigates the intersection of photography, cinema, and video art, and the ways in which the image plays an important role in understanding time and space around us. This five-week intensive class will make connections between artists and filmmakers who straddle the boundary between the still and moving image, and explore how each

discipline influences the other. A focus will be placed on camera movements and angles, cinematic techniques, and composition.

PREREQUISITE: Photography II or portfolio review

NEW HOW NOT TO DESIGN A BOOK
With Stuart Smith of SMITH design, London

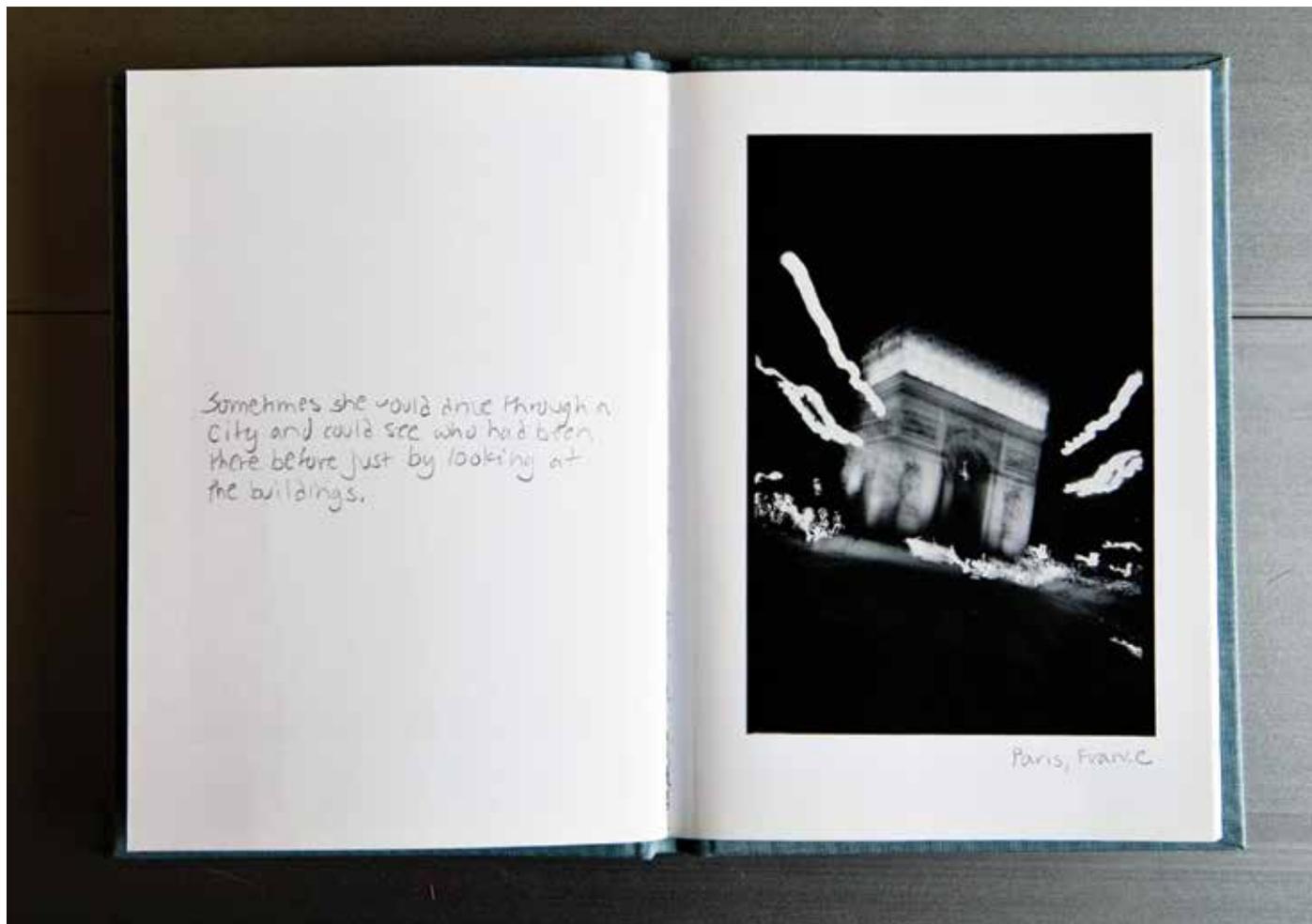
16SCEPV254 | Stuart Smith

May 7–8 | Sat & Sun 10:00 am–5:00 pm | \$380

Because photographers are visual, they assume two things: they can design and they can edit. However, this may not always be the case. This workshop shows participants how to create the right type of book for their project. It will cover the do's and don'ts of book design—and where so many people go astray—as well as how to edit and sequence images, determine the right page size, and choose the best paper in relation to your budget. Looking at successful photographic publications as well as fantastic failures, we will also examine all elements of book production, including reproduction, proofing image files, and design catastrophes and pitfalls. We will evaluate your design in class and learn why we need structure, in terms of grid and typographically layout, and why simplicity is king.

Over the course of the workshop, participants will receive one-on-one instruction in a group seminar so each student can benefit from the advice. The workshop will be taught by Stuart Smith of SMITH design in London and co-publisher of GOST books. He has worked with many photographers, designing and editing their books, including James Nachtwey, Elliott Erwitt, Martin Parr, Paul Graham, Mark Power, Larry Towell, Broomberg + Chanarin, Edmund Clark, Eve Arnold, Tim Hetherington, Stefan Ruiz, Jem Southam, and Anastasia Taylor-Lind.

PREREQUISITE: Photography II or portfolio review



© Joanne Dugan

two classes are the same from one semester to the next, so students can take this workshop again and again, and continuously grow. Discussion topics have included everything from “The Ecstasy of Color” to “Theater of the Street” to “The Lonely Planet” to “Everyday Epiphanies.” Weekly shooting assignments and in-depth critiques will further increase your understanding of photography as an expressive medium. In the process, students will generate a new portfolio of images that exceeds their expectations. Give yourself the gift of inspiration. It just may change how you see the world.

PREREQUISITE: Photography II or portfolio review

NEW FINDING YOUR PHOTOGRAPHIC VOICE

16SCEPV251 | Aaron Graubart

Apr 13–Jun 15 | Wed 7:00–10:00 pm
\$655 + \$25 FEE

Once you have mastered the basics of photographic technique, learning how to make your work distinct and recognizably your own is key to building a successful photographic career. In this course, we look at how to develop your own photographic voice by investigating the history, language, and traditions of composition—and then discover how to break the rules!

NEW WHEN THE POLITICAL IS PERSONAL: EXAMINING ISSUES CLOSE TO THE HEART

16SCEPV252 | Yael Ben-Zion

Apr 14–Jun 16 | Thurs 7:00–10:00 pm | \$655

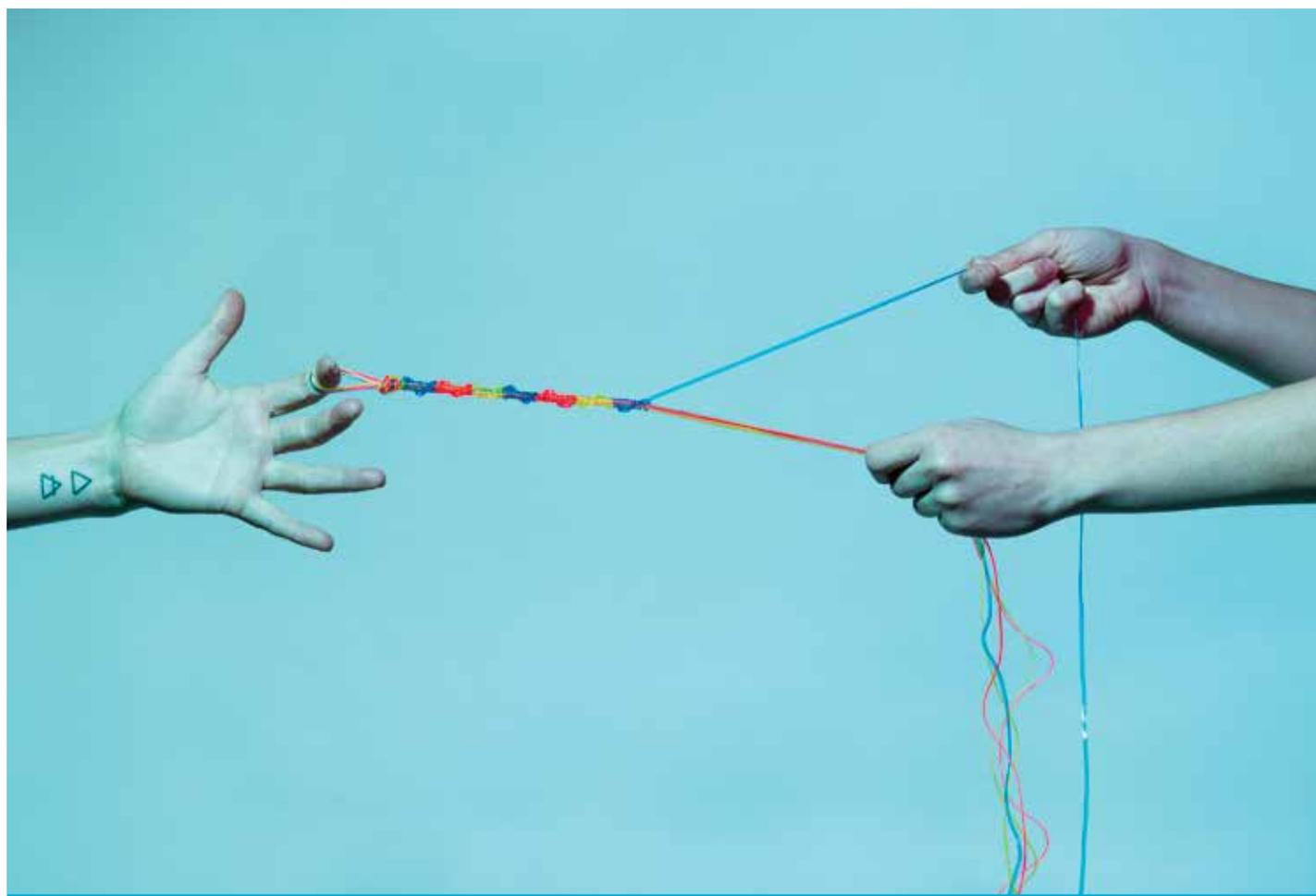
Most people choose to photograph what is close to their hearts. Personal work often considers issues of identity and representation. What happens when personal work raises questions that are politically sensitive or socially charged? In this course, students become familiar with photographers whose work looks at political and social issues from a personal or unique perspective, and develop an understanding of the strategies they employ, ranging from documentary like style to more artistic approaches.

We will discuss topics such as candid versus staged photographs, the use of metaphors and archives, how editing and sequencing can create meaning, and how presentation affects the impact of a work. Through presentations, discussions, and readings, students will explore the possibilities of the medium and how they can implement some of these ideas in their own work. During class time and through weekly assignments, students will develop a photographic project that is related to the theme of the course, as



© Yael Ben-Zion

PROFESSIONAL PRACTICE



© Frances F. Denny

Whether your interest is in gaining concrete information for marketing and editing your work, exploring a new career change, learning good business practices to protect your rights, or how to enter the professional world of photography, these courses are designed to provide you with a myriad of ways to enter and engage with the photographic community.

For faculty bios, see: icp.org/people/faculty

HOLIDAY NOTE: Spring classes and workshops will not meet April 22–24 (Passover) and May 28–30 (Memorial Day weekend).

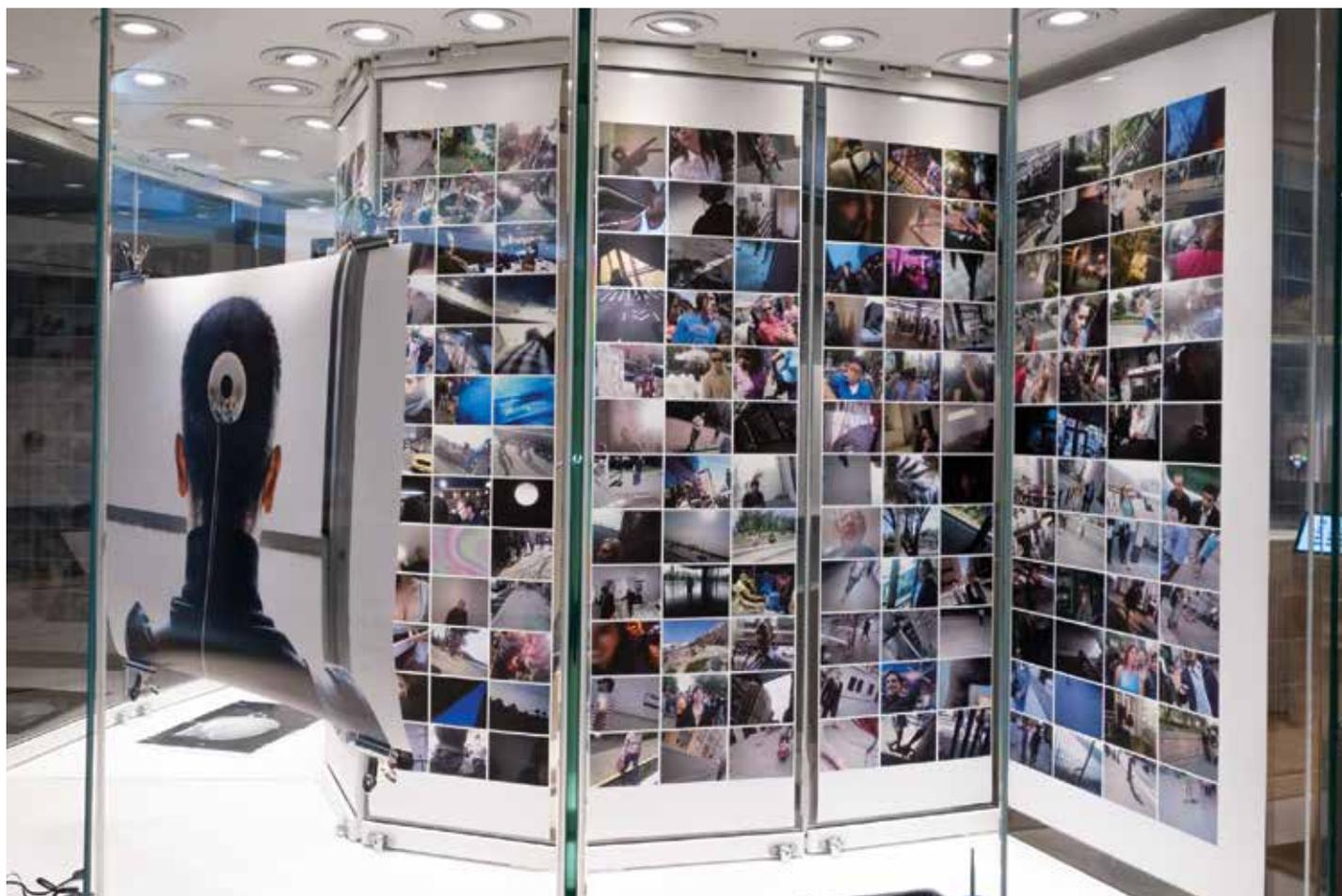
Career & Marketing Strategies

MAKING WORK...NOW WHAT? GETTING OUT INTO THE MARKETPLACE

16SCEMA006 | Alice S. Zimet

May 14–15 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$25 FEE

Taught by a 30-year photography collector and former corporate arts professional, this workshop is geared to participants with a growing body of images who want to get their work into the marketplace. The weekend will begin with an in-depth presentation on the fine-art market today and how collectors buy and build collections. We will discuss nonprofit resources as well as the for-profit world, along with the best ways to approach visiting an art fair. Other topics will include: where collectors shop, questions collectors ask, pricing issues, editing and labels, nonprofit benefit auctions as a “public portal,” and tips for showing work at a portfolio review. Because strong communications tools (print and verbal) are essential today, students will analyze each other’s business cards and present a five-minute “elevator speech” on their work, followed by class critique.



© Jonno Rattman

keeping, budgeting, and more—to round out the basic skills necessary to embark on a photography career.

CAREER ADVISORY SEMINAR: DEVELOPING A STRATEGY

16SCEMA200 | Susie Cushner

Apr 15–Jun 24 | Fri 10:00 am–1:00 pm
\$655 + \$75 FEE

This 10-week seminar assists students in developing a career strategy that includes portfolio presentation, editing, blogging, website presentation, interview skills, building a client “wish list,” and self-promotion. It will also cover the importance of keeping abreast of current trends and learning the practice of effortless transition and growth, creatively, within a fluid market. Effectively addressing each individual’s objectives over a consistent period of time in a group setting will offer continuity and possibilities as students move through the process. Various professional guest speakers, such as a rep, an art buyer, and a photo editor, will discuss marketing, portfolio presentation, editing, and prospective client contacts. The instructor will evaluate the work and intention of each student, providing insight into his or her vision and goals. The seminar will also include a private consultation.

PREREQUISITE: Photography II or portfolio review

EDITING AND SEQUENCING: HOW TO HIGHLIGHT YOUR BEST PICTURES

16SCEMA205 | Natan Dvir

Jun 11–12 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$20 FEE

Two of the hardest yet most important skills a photographer needs to master are editing and sequencing. Choosing the best pictures and placing them in an effective and compelling order are difficult yet extremely rewarding tasks when performed properly. In this class, students explore and practice the methodologies of systematically selecting and organizing their images. Topics will include the editing process, editing software tools, sequencing principals, preparing images for release, and archiving work. Students will be expected to bring existing imagery to organize and edit through assignments in class, participate in class discussions, and present their work for critique.

PREREQUISITE: Photography II or portfolio review

STARTING A PHOTOGRAPHY CAREER: THE FIRST 10 YEARS

16SCEMA009 | Nicholas Calcott

Jun 4–5 | Sat & Sun 10:00 am–5:00 pm | \$385

You have made a commitment to mastering your craft. How do you begin to build your business? This course helps photographers to explore pathways into the industry and start laying the foundation for a professional future in the field—from finding and managing a day job, to creating a website and portfolio, to researching and contacting clients. Students will learn tips for staying motivated to produce work, editing their current work into a strong portfolio, and mastering industry protocols. We will also cover the practical and financial aspects of freelancing—billing, account



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NEW CRAFTING AN ARTIST PORTFOLIO

16SCEMA209 | Frances F. Denny
Apr 13-Jun 15 | Wed 10:00 am–1:00 pm | \$655

This course is for students who want to develop or finalize an existing project and create a polished, cohesive, presentation-ready artist portfolio. In weekly group critiques, individualized assignments, and one-on-one meetings, participants will be encouraged to articulate and resolve the concepts and themes in their work. Together, we will examine the distinctive ways a professional artist portfolio can be crafted. Weekly discussions will delve into the production and presentation of a successful portfolio: captioning and titling work, sourcing inexpensive or custom portfolio cases, examining the potential of photobooks, crafting written artist statements and two sentence verbal summations, making “leave-behind” cards, and practicing good portfolio review etiquette. On the final day of class, each student will present an artist portfolio in a mock portfolio-review setting.

PREREQUISITE: Photography II or portfolio review
NOTE: Must have a body of work that can be presented on the first day of class

and display. The instructors have collaborated in the production of many exhibitions, from pop-up art shows to galleries and major museum exhibitions. Students will leave the workshop with a full list of resources, a small sample pack of fine-art print papers, and the confidence and know-how to get their work on the wall—for a gallery show, a collector, or personal enjoyment.

PREPARING YOUR PORTFOLIO FOR GRANTS, RESIDENCIES, ART SCHOOLS, AND OTHER VISUAL APPLICATIONS

16SCEBP002 | Lesly Deschler Canossi
Apr 10 | Sun 10:00 am–5:00 pm | \$290 + \$15 FEE

What makes a strong visual arts application portfolio? How do you present a portfolio? What gives you the best chance of being accepted in the opportunity of your choice? This one-day workshop provides students with the knowledge to create an art portfolio that demonstrates creativity, ability, and commitment, while clearly expressing the individual artist’s potential. Editing and sequencing of images, artist statements, and general submission guidelines (file formatting,

supplemental materials, etc.) will be covered. Each student will be required to bring 30 to 50 images (prints, artwork, or digital) along with a draft of an artist statement for review and discussion. A guest artist will review portfolio presentations at the end of the course. Students will leave with insider knowledge of what makes a successful portfolio, as well as a cohesive presentation of their work.

Publishing

THE BOOK PROJECT

16SCEPV101 | Jacques Menasche and Lori Grinker

Apr 14–Jun 16 | Thurs 6:30–9:30 pm
\$655 + \$25 FEE

In this practical workshop, co-taught by a documentary photographer and a writer, students develop a photo project into a book. This class is open to students beginning a photo project, or well into a long-term one, or even those that have photos from the past sitting in a box, who need help shaping them into a story. Students will discover how to edit their photographs and strengthen their vision (as well as how to fill in voids). They will also learn how to write text for their book—which could be a personal essay or nonfiction narrative, an artist statement or even poetry, depending on the project—as well as a bio and pitch letter. With help from guest book designers and photo editors, participants will explore how to design a book. By the end of the course, you will have created a dummy on blurb.com.

PREREQUISITE: Photography I or portfolio review

NEW HOW NOT TO DESIGN A BOOK WITH STUART SMITH OF SMITH DESIGN, LONDON

16SCEPV254 | Stuart Smith
May 7–8 | Sat & Sun 10:00 am–5:00 pm | \$380

Because photographers are visual, they assume two things: they can design and they can edit. However, this may not always be the case. This workshop shows participants how to create the right type of book for their project. It will cover the do’s and don’ts of book design—and where so many people go astray as well as how to edit and sequence images, determine the right paper size, and choose the

best paper in relation to your budget. Looking at successful photographic publications as well as fantastic failures, we will also examine all elements of book production, including reproduction, proofing image files, and design catastrophes and pitfalls. We will evaluate your design in class and learn why we need structure, in terms of grid and typographically layout, and why simplicity is king.

Over the course of the workshop, participants will receive one-on-one instruction in a group seminar so each student can benefit from the advice. The workshop will be taught by Stuart Smith of SMITH design in London and co-publisher of GOST books. He has worked with many photographers, designing and editing their books, including James Nachtwey, Elliott Erwitt, Martin Parr, Paul Graham, Mark Power, Larry Towell, Broomberg + Chanarin, Edmund Clark, Eve Arnold, Tim Hetherington, Stefan Ruiz, Jem Southam, and Anastasia Taylor-Lind.

PREREQUISITE: Photography II or portfolio review

NEW THE PHOTOBOOK PROJECT: FROM EDITS TO END PAPERS

16SCEMA308 | Bonnie Briant and Jonno Rattman

Apr 13–Jun 15 | Wed 6:30–9:30 pm
\$655 + \$75 FEE

Ranging from homemade zines to hardbound retrospectives, the photobook is a unique creative outlet, distinct from exhibition-related and screen-based publications. Over the years, photobooks have come to signify a photographer’s devotion to his or her craft; they are now viewed as unique objects with the potential to extend the life of an artist’s work to bookstores, collections, fairs, and library shelves across the globe. Presentations and hands-on sessions will guide students in this class through the processes of editing, sequencing, designing, typesetting, printing, constructing, and, finally, creating their unique maquette or photobook. Other topics will include incorporating best practices in Adobe InDesign; finding the right format and approach so your work sings and lives beyond the printed page; targeting your audience; finding a publisher or self-publishing; and understanding production and workflow for small and large print runs.

PREREQUISITE: InDesign experience recommended or portfolio review

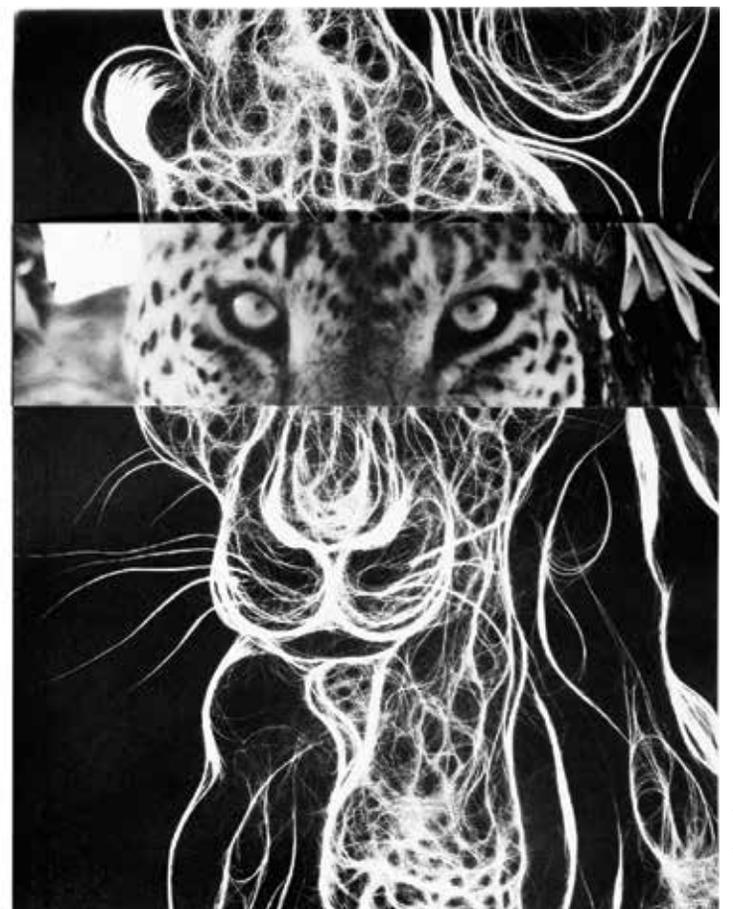
Best Practices

PRACTICAL TIPS AND BEST PRACTICES FOR DISPLAYING YOUR WORK: FROM THE PRINT TO THE WALL

16SCEBP000 | Lesly Deschler Canossi & Jennifer Kahrs

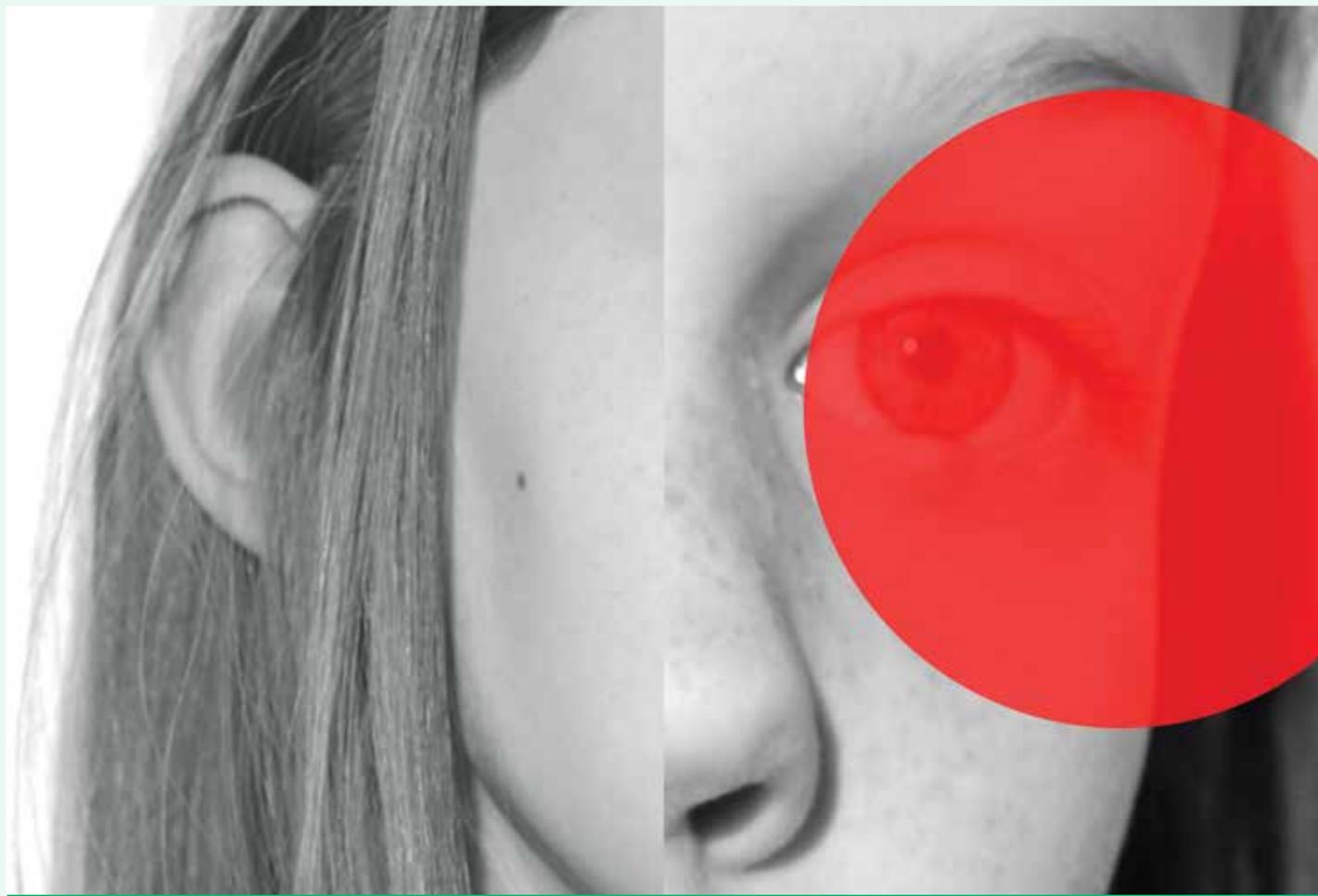
May 1 | Sun 10:00 am–5:00 pm | \$120

You’ve made the work. Now what? This one-day workshop provides students with everything they need to make informed decisions on professionally displaying their work. We will cover choosing the appropriate photo paper for the image, custom and readymade framing, matting, mounting, and DIY solutions on a tight budget. Participants will be presented with framing and mounting samples, DIY hardware available for handling, and a full range of fine-art photo printing papers. How do choices made in production affect the viewing experience? Which materials work together? Conservation and best practices for handling and storage will be covered. This workshop is led by Lesly Deschler Canossi, a photographer, printer, and owner of Fiber Ink Studio, and expert framer Jennifer Kahrs, owner of Shadowbox Shop framing, who shares her insider tips and knowledge of installation



© Bonnie Briant

FULL-TIME PROGRAMS



© Stephanie Colgan MFA15

ICP-Bard Program in Advanced Photographic Studies: Master of Fine Arts

CHAIRPERSON: Nayland Blake

The ICP-Bard Program in Advanced Photographic Studies offers a rigorous exploration of all aspects of photography through an integrated curriculum of studio and professional practice, critical study, and Resident Artist Projects. The master of fine arts degree covers the production of a final solo exhibition of original artwork, participation in a final group exhibition, and a cumulative publication, as well as the completion of class assignments and internships.

The ICP-Bard approach emphasizes creative vision and openness to examining the many iterations of the image, from photography to digital imaging, installation, and video. By considering how photographs are created, presented, discussed, used, and documented, students gain an intimate knowledge of the ways in which images increasingly structure modern society and consciousness.

With its strong emphasis on writing and publication, the program encourages students to articulate the relationship between their practice and that of other artists. Through ongoing studio work, critiques, and internships, students challenge their ideas and test new approaches to image making, synthesizing the program's varied experiences and defining their own ways of working.

One-Year Certificate Programs

ICP offers two One-Year Certificate Programs, one in General Studies and one in Documentary Photography and Photojournalism. These programs provide advanced students with an intensive yearlong course of study that strengthens personal vision, teaches professional practices, and explores the many disciplines that inform media and art today. During the first term, many assignments are given, to help students move out of their

comfort zones and quickly acquire new skills and perspectives; in the winter term, our approach shifts to encouraging more self-directed, independent work; and in the spring term, as students' main projects are solidified and completed, internships and assistance with presentation lead up to the year-end exhibition, a day of portfolio reviews with leading professionals, and graduation.

General Studies in Photography

CHAIRPERSON: Marina Berio

The General Studies Program embraces the study of fine art photographic practices and experimental image production. We support the development of each individual's photographic work in an atmosphere of cooperative learning. Students are encouraged to explore and define their own goals, and challenged to situate their work in the broader context of the cultural, political, and psychological use of images.

The GS curriculum is an accelerated investigation of the history of photography, contemporary theory, and craft; it boasts a large selection of electives, in which students can let their curiosity and passions lead them in many new directions, including video. In solidifying each student's technical skills and broadening his/her vision, we build a foundation for ongoing, meaningful, and content-driven individual and collective practice.

Documentary Practice and Visual Journalism

CHAIRPERSON: Alison Morley

The Documentary Photography and Photojournalism Program focuses specifically on the investigative skills and technical knowledge necessary to advance in the complex and constantly changing world of visual journalism. With ICP's long-standing commitment to documentary practice, this program engages faculty who are some of the foremost practitioners in the field today. Class discussions address new media, business, and methodologies, as well as political, ethical, and social concerns.

The PJ curriculum is student-centered, focusing on class discussions and critiques in a supportive learning environment. Students explore the history of photojournalism; develop



© Rick Schatzberg GS15

new and challenging technical skills in still photography, multimedia, and video; learn strategies for publication; and have the opportunity to intern with premiere photographers, newspapers, magazines, and agencies located in New York.

New Media Narratives

CHAIRPERSON: Elizabeth Kilroy

This one-year full-time certificate program explores the new image-based strategies made possible by digital media. Students learn how to create interactive, collaborative stories using a variety of media, including photography, video, audio, and text, as well as how to design for different kinds of online presentations. They experiment with social media and the innovative potentials of computer code, and also study the history of experimental practices from the Surrealists to today's digital innovators. This program is for both artists and documentarians, as well as those interested in entering the emerging field of digital media as producers.

 *The Wall Street Journal* is the lead sponsor of these programs.

Affiliate Programs

The International Center of Photography offers photography instruction in partnership with several other educational institutions, including Bard College, St. John's University, Barnard College, Marymount Manhattan College, Pace University, Ringling College of Art and Design, and Bard College at Simon's Rock, Massachusetts. For more information about the programs offered through these collaborations, please visit www.icp.org/school/affiliate-programs.

TEACHING ASSISTANTSHIP PROGRAM

Teaching Assistant positions are available each term. TAs have the opportunity to work in the Photo Lab Office, Digital Media Lab Office, or Library. Teaching Assistants who are eligible can also TA for Continuing Education, Full-Time Programs, Teen Academy, and Community Program classes. Teaching Assistants benefit from earned credit hours that may be used in the digital media labs and darkrooms or submitted to the Education Office for tuition discounts (the maximum discount is 50% off of class tuition). For more information, please email TA@icp.edu.

**FULL-TIME PROGRAMS
OPEN HOUSE
FRIDAY, MARCH 4, 2016
6:00-8:00 PM**

**FULL-TIME PROGRAMS
INFORMATION SESSIONS
FRIDAYS 3:00 PM AT ICP**

Applications being accepted:
Full-Time Programs

For further program information,
please contact Certificate and
Degree Programs at 212.857.0006
or fulltime@icp.edu, or visit
icp.org.

CONTINUING EDUCATION TRACK PROGRAMS



© Ellen Nickles, CET Alumna

Continuing Education Track

NEW SESSIONS BEGIN EVERY TERM

The Continuing Education (CE)Track Program is a three term program open to 12 students from all walks of life who want to pursue photography at a higher level than they might ever have before. Students can begin the Program either in the fall, winter or spring. In their first term, students enroll in the first of three required seminars exclusive to the CE Track curriculum. In this weekly seminar, students examine contemporary and historical ideas surrounding photography, and participate in weekly critiques of new work supported by critical and theoretical readings and discussions. In addition to the CE Track seminar class, students generally enroll in one or two elective courses each term, selected from the broader Continuing Education course offerings. A total of three CE Track seminars and six elective courses are required in order to complete the CE Track Program.

Tuition for the program is \$8,500 + \$1,000 Center fee which provides full access to the School's facilities and equipment rental.

HOLIDAY NOTE: Spring classes and workshops will not meet April 22–24 (Passover) and May 28–30 (Memorial Day weekend).

CONTINUING EDUCATION TRACK SEMINAR—FIRST TERM

16SCTSR000 | Ben Gest
Apr 13–Jun 15 | Wed 6:15–9:15 pm

This seminar is a foundation course for all students in the Continuing Education Program. In this course, students will create a body of work that demonstrates a strong sense of personal vision and aesthetics, evidenced in their work and their ability to communicate their ideas. In-class dialogues will examine particular choices students have made within their work, both conceptually and technically. Readings and photographic assignments will provide the basis for in-class discussions.

NOTE: This seminar is open only to students enrolled in the Continuing Education Track Program

CONTINUING EDUCATION TRACK SEMINAR—SECOND TERM

16SCTSR100 | TBD
Apr 14–Jun 16 | Thurs 6:30–9:30 pm

This is the second of three seminars for CE Track students. In addition to creating and exploring new work and personal vision, we will delve into the expansion of photographic process and ideas. Class critiques and critical discussions will continue, as students challenge themselves to develop their ideas in new and more sophisticated ways.

NOTE: This seminar is open only to students enrolled in the Continuing Education Track Program.

CONTINUING EDUCATION TRACK SEMINAR—THIRD TERM

16SCTSR200 | Janelle Lynch
Apr 13–Jun 15 | Wed 6:30–9:30 pm

The third seminar of the CE Track Program focuses on the development of an idea. While critiques, critical readings, and discussions remain a central part of the seminar, heightened emphasis will be placed on editing and refining a body of work. This seminar will culminate in the creation of a class book.

NOTE: This seminar is open only to students enrolled in the Continuing Education Track Program.

Advanced Continuing Education Track

ONE NEW SESSION PER YEAR

This three term program is open to 12 intermediate students who possess a strong working knowledge of contemporary photography and are ready to pursue a further investigation of technical and theoretical issues as they relate to their own artistic vision and the broader context of contemporary photographic production. The Advanced CE Track Program typically begins in the fall and is offered once during the academic year. Students interested in this program should apply in the spring or summer. The curriculum facilitates students focusing on a single body of work with the guidance and mentorship of working contemporary photographers as faculty. Each week, students meet for two structured seminars, one focusing on critique and the creation of new photographic work, the other providing specific technical and practical career-building support. The critique seminar provides vigorous

examination of new student work supported by critical and theoretical readings and discussions. The production seminar facilitates the creation of student artist books, websites, statements, digital workflow and high-end image production, and professional development. Additionally, students select two electives from the broader CE course offerings. The program culminates in an exhibition at the School of the International Center of Photography. Upon successful completion of the program, students will have created, exhibited, and built strategies for the promotion of their work, and will be equipped to pursue further studies in a certificate or degree program.

Tuition for the program is \$9,500 + \$1,000 Center fee which provides full access to the School's facilities and equipment rental. This program assumes a working knowledge of contemporary photographic tools, techniques, and critical theory.

An interview and portfolio review are required for admission to either program. For further information or to apply, please contact Ben Gest, Coordinator, CEtrack@icp.edu or 212.857.0001.

ADVANCED CONTINUING EDUCATION TRACK SEMINAR—SECOND TERM

16SCTSR300 | TBD
Apr 12–Jun 14 | Tues 6:30–9:30 pm

ADVANCED CONTINUING EDUCATION TRACK PRODUCTION SEMINAR—SECOND TERM

16SCTPD100 | Ports Bishop
Apr 15–Jun 24 | Fri 6:30–9:30 pm

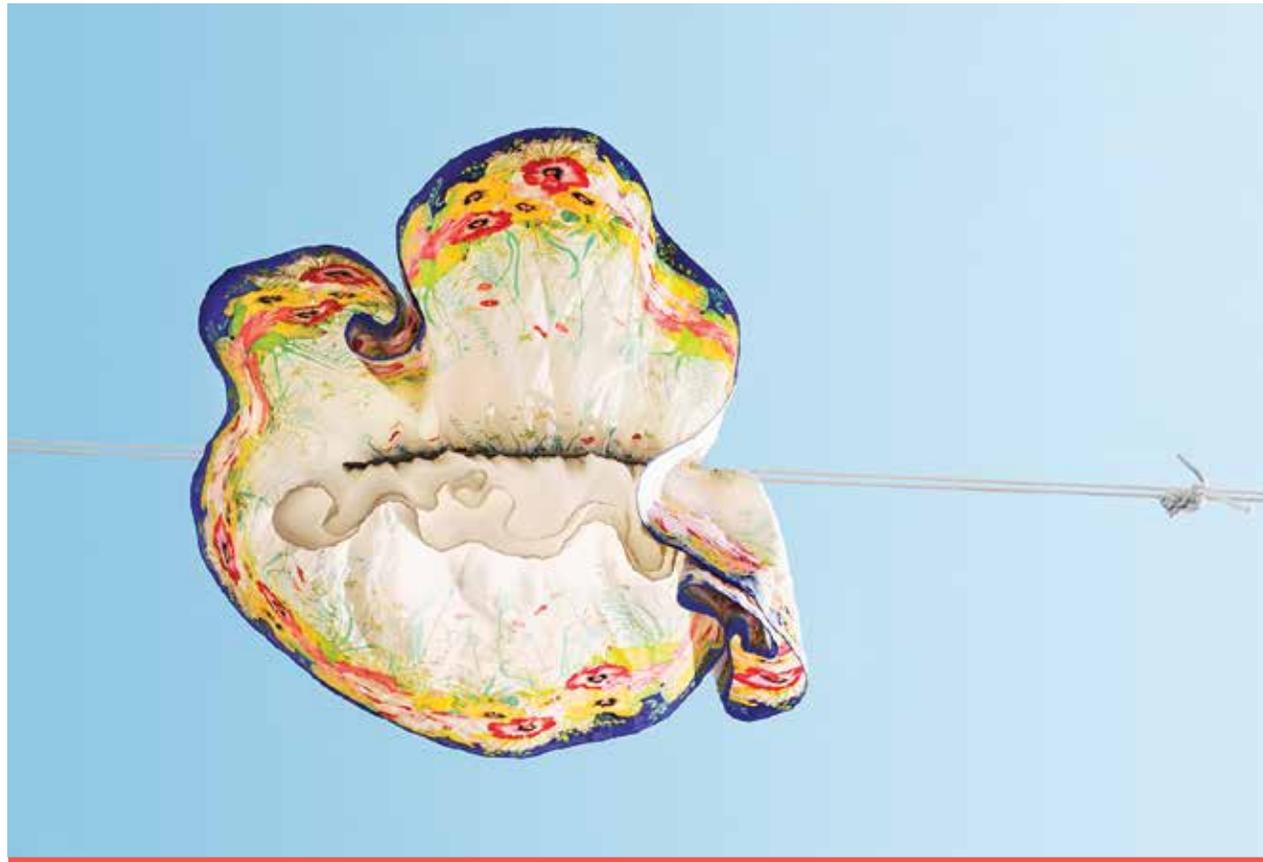


© Ellen Steinberg Coven, CET Alumna

CE TRACK INFO SESSION
THURSDAY, MARCH 24, 2016 | 6:00-7:30 PM

For further information, please contact
CEtrack@icp.edu, or 212.857.0001

ICP TRAVEL PROGRAMS: CROATIA | LAKE COMO



© Sally Gall

The Island of Cres in Croatia

16STRCR000 | Sally Gall

June 5–12, 2016
\$3,500

Join us in Cres, Croatia, a forested island in the Adriatic with remnants of human habitation dating back to the Stone Age. Cres is surrounded by crystal clear sea and filled with wild herbs, sheep, and olive and pine trees. There are beautiful coves and beaches for photographing (and swimming).

The workshop consists of assignments, daily fieldwork, daily review of images shot, and technical reviews. We will discuss all aspects of photography vis-à-vis photographing the environment in which we are spending the week. There will be slide presentations and discussions of other photographers' approaches to capturing "place." Although there is an emphasis on photographing landscape, all subject matter will be approached. The goal of this intensive week is to help every student develop or continue to develop a personal vision and point of view.

Under the skillful leadership of fine-art photographer Sally Gall, who is represented by the Julie Saul Gallery in New York and is on the faculty at the School of Visual Arts, participants will find inspiration to further their own work in a motivational setting.

We will be based at the Hotel Kimen, with its own swimming beach, and our "classroom" will be in Cres town, a 10-minute coastal walk from the hotel. We will enjoy fresh fish, octopus, scampi, and other Adriatic treats in addition to the famous lamb of Cres.

This workshop is open to photographers and enthusiasts at all levels of photographic knowledge. All participants must have a digital camera, a laptop computer, and photo-editing software. Tripods and additional photo equipment are a bonus, but not a necessity. All participants must have a working knowledge of their equipment.

The workshop fee of \$3,500 includes a double-occupancy room at the Hotel Kimen in Cres, breakfast and dinner at the hotel plus seven lunches at different locations, a local driver and touring van starting and ending in Zagreb, and tuition. Single rooms are available to early registrants on request, for a supplemental fee of \$400. A nonrefundable \$500 deposit is required to reserve your place. Final payment is due April 1, 2016. **Please do not purchase airline tickets until the trip has been confirmed.**

NOTE: The fee does not include the round-trip international airfare to Zagreb

The Light and Life of the Italian Lake Country

16MTRLC000 | Karen Marshall

July 17–24, 2016
\$4,350

Explore your personal relationship with photography while basking in the beautiful landscape of Lake Como at the foothills of the Swiss and Italian Alps in Italy. During this seven-day visual retreat in the spectacular environs of Lake Como, participants have the opportunity to delve into the beauty of the landscape, the charm of local villas and gardens, the vibrant culture of the surrounding villages, and the light of this magical lake country. This workshop will provide a nurturing environment in which to consider personal vision while offering a deeper understanding of how to better create cohesive and articulate bodies of work. Meeting daily at the Hotel Villa Cipressi in Varenna, we will have time to contemplate and immerse ourselves in the beauty of our surroundings—the people, food, and culture. We will split our time between photographic adventures and in-depth critiques. Critical discussions about intent, editing, sequencing, and the creation of visual stories, balanced with the daily practice of photographing, will encourage the formation of a unified photographic voice. There will be ample opportunity for casual conversation, one-to-one feedback, and reflection, as well as the chance to create photography in a small supportive community. The idyllic setting promises to illuminate and rejuvenate participants' relationship with the visual impressions of the world they are so motivated to capture.

The workshop fee of \$4,350 includes lodging at the luxurious Hotel Villa Cipressi for seven nights (double occupancy with private bath and ample breakfasts), field trips, tuition, a welcoming reception and dinner, lunch in a mountain tavern, and a Northern Italian banquet on the last evening. Single-room supplements are available to early registrants upon request for \$1,100. Guests are welcome in this workshop; the companion fee of \$3,350 includes shared lodging, breakfasts, all group meals, and field trips. **The workshop will be confirmed with a minimum of eight participants by March 15, 2016. A non-refundable deposit of \$1,000 is required to reserve your place.**

NOTE: The fee does not include the round-trip international airfare to city in Italy

MEMBERSHIP

Be a part of ICP's dynamic community. Join as a member today!

Open the door to a vibrant and active network of individuals who share your passion for photography. With access to acclaimed programs, wide-ranging classes, and thought-provoking exhibitions, ICP members drive the conversation about the medium today.

One-year ICP membership includes:

- Discounts in the ICP Store and on public programs
- A \$25 discount on each class you take through the School at ICP
- A subscription to the ICP e-newsletter
- Members-only shopping days
- Free access to ICP's library
- Free admission to all special exhibitions

And, for a limited time, you will receive 15 months of membership for the price of 12!

ICP members will also be invited to participate in a special Members Day on Saturday, April 9, 2016. This exclusive event will feature free workshops and demonstrations, as well as portfolio reviews by ICP staff and faculty. Don't miss the chance to get better acquainted with the School at ICP and its renowned offerings!

This year, our exciting new location on the Bowery will be unveiled. Designed to accommodate an expanded slate of creative events and installations, ICP Bowery will feature adaptable street-level spaces and inviting galleries. The move, which reflects a larger vision within the evolution of photography, is also intended to help foster unique partnerships with artists, technologists, thinkers, and ICP members.

Please note that the School at ICP will remain at its current midtown location, while our permanent collection is now being housed in a larger, more dynamic space, at Mana Contemporary in Jersey City, New Jersey.

Join ICP today! Visit our website at www.icp.org/membership, call 212.857.0003, or email membership@icp.org for more information.



© Charles Ludeke

TEEN ACADEMY



© Gabrielle Bass, Student

ICP's Teen Academy program offers a range of opportunities for teenagers to develop their knowledge of photography, critical thinking, writing, and public speaking. Courses include 10-week black-and-white and color darkroom instruction, digital intensives, and a yearlong advanced program called Imagemakers. All curricula include: darkroom time, visual presentations, photographic and writing assignments, discussions, critiques, a guest artist visit, and a field trip. By the end of each course, students will have developed a portfolio of prints and an artist statement. The course will culminate in a final presentation for family and friends.

Scholarships are available for all Teen Academy classes. For more information, please contact Teen Academy staff at 212.857.0058 or email teen_academy@icp.org. To register for classes, visit us online at icp.org/school/teen-academy or call 212.857.0001.

Teen Academy is made possible with generous support from the Altman Foundation, William Randolph Hearst Foundation, Ravenel And Elizabeth Curry Foundation, The Norman and Heewon Cerk Gift Fund, The Chervenak-Nunnalle Foundation, The Houston Family Foundation, Susan and Thomas Dunn, Keith Haring Foundation, The Max and Victoria Dreyfus Foundation, Stuart Z. Katz and Jane Martin, Joseph Alexander Foundation, Select Equity Group, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



STAY TUNED FOR SUMMER

Digital Intensive classes at the High School of Fashion Industries!

Registration begins March 29.
For more information
icp.org/school/teen-academy

PHOTOGRAPHY I IN BLACK-AND-WHITE: CAMERA AND DARKROOM

16STAFB000A | Isabel Figueroa
Apr 9–Jun 25 | Sat 11:00 am–2:00 pm

16STAFB000B | Blake Ogden
Apr 9–Jun 25 | Sat 3:00–6:00 pm

16STAFB000C | Pablo Lerma
Apr 14–Jun 23 | Thurs 4:00–6:30 pm

\$705 + \$55 FEE

In this course, teenagers are invited to learn the basics of black-and-white photography. Students will learn how to make exposures with a 35mm camera, process film, and create prints in ICP's darkrooms. During shooting assignments and field trips, participants will expand their understanding of the technical and aesthetic possibilities of analog image-making.

PHOTOGRAPHY II IN BLACK-AND-WHITE: MY ROOTS, OUR CITY

16STAFB100A | Keisha Scarville
Apr 10–Jun 26 | Sun 11:00 am–2:00 pm | \$705 + \$55 FEE

New York City is one of the most diverse places in the world. Approximately 60 percent of the population is comprised of immigrant families, and its residents speak an estimated 180 languages. We are immersed in this unique landscape, yet we

rarely see the stories behind these vast cultures, customs, and traditions. In collaboration with the Lower East Side Tenement Museum and its timely educational program "Your Story, Our Stories," this class empowers students to explore their own family origins and immigration histories, creating a project about their cultural identities through images, objects, interviews, and text.

PREREQUISITE: Photography I in Black-and-White, as approved by Community Programs staff

PHOTOGRAPHY II IN BLACK-AND-WHITE: FOCUSING ON TECHNIQUE

16STAFB100B | Curtis Willocks
Apr 10–Jun 26 | Sun 3:00–6:00 pm | \$705 + \$55 FEE

In this course designed for more advanced teen photographers, students refine their technical and aesthetic skills in black-and-white photography. The course will emphasize the relationship between exposure, film development, and the finished print. Participants will have the opportunity to strengthen darkroom skills, explore different photographic papers and chemistry, and experiment with toners. Other topics will include metering different lighting situations and presenting finished prints. The course will foster the development of technique, concept, and style, while students create a sophisticated portfolio and accompanying personal vision statement.

PREREQUISITE: Photography I in Black-and-White, as approved by Community Programs staff

PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

16ST AFC100A | Lesly Deschler Canossi
Apr 9–Jun 25 | Sat 2:00–5:00 pm

16ST AFC100B | Liz Sales
Apr 10–Jun 26 | Sun 2:00–5:00 pm

\$705 + \$55 FEE

Teenagers are invited to explore color film and darkroom photography in this introductory class. Students will learn to make exposures with a 35mm camera and refine their printing skills, working with speed and consistency on ICP's computerized Kreonite print processor. Through assignments, participants will expand their understanding of the technical and aesthetic possibilities of color film photography.

PREREQUISITE: Photography I in Black-and-White, as approved by Community Programs staff

TEEN ACADEMY IMAGEMAKERS

15FTAFB200A | Bami Adedoyin
Sept 28, 2015–June 13, 2016 | Mon 4:00–6:30 pm

15FTAFB200B | Lesly Deschler Canossi
Sept 30, 2015–June 15, 2016 | Wed 4:00–6:30 pm

\$2,100 + \$165 FEE

Teen Academy Imagemakers is currently in progress. For more information about this yearlong program for high school juniors and seniors looking to pursue photography in college and/or as a career, please visit icp.org/school/teen-academy. Applications for the 2016–17 year will be available in April 2016.



© Samantha Fierro, Student

MUSEUM EDUCATION

Our Museum Education program provides tours, interpretive materials, and events for educators. These resources introduce visitors to photography while building visual literacy and critical thinking skills. Led by museum educators, Guided Tours are conducted in an inquiry-based discussion format, encouraging audience members to discover visual information and realize multiple interpretations and meanings.

As our Museum is moving from Midtown to a new space at ICP Bowery, set to open in 2016, we are now offering Off-Site Guided Tours, bringing the experience of a museum visit into your classroom! Focusing on the content of ICP's extensive collection, we have developed K–12 lesson plans to complement curricular themes and goals. These in-depth Teacher Guides can be used independently or in conjunction with our visit to your site.

Off-Site Guided Museum Tours are available Monday–Friday, 9:00 am–5:00 pm.

- NYC Title 1 Public Schools K–12: Free* (max. 25 students)
- K–12: \$150/25 students, plus two chaperones
- College students, adults, and seniors: \$150/25 students

*Please note that this is a pilot program and will be offered on a first-come, first-served basis.

To book a tour and access our Teacher Guides, please visit icp.org/museum/education. For more information, please call Group Tours at 212.857.0005 or email grouptours@icp.org.

NOTE: All visits require a three-week advance reservation.

Museum Education programs are made possible by the William Randolph Hearst Foundation, the Keith Haring Foundation, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



COMMUNITY PARTNERSHIPS

ICP's Community Partnerships provide young people from underserved communities with life skills and educational resources. To this end, ICP has established collaboratively designed programs with schools and community-based organizations throughout the city to teach photography, writing, and public speaking with the goal of fostering self-esteem, community development, and social change. While each program maintains its own unique focus, the curricula generally include photographic and writing assignments, theme-based personal development discussions, visual presentations, critiques, field trips, and

guest artist visits. All programs culminate in final presentations and exhibitions to celebrate the students' achievements. For more information, please call Community Programs at 212.857.0005 or email community_programs@icp.org.

ICP at THE POINT is a year-round collaboration with THE POINT Community Development Corporation in the South Bronx, providing a photography-based program for preteens and teens that includes a classroom/studio, black-and-white darkroom, and gallery.

ICP's Community Partnership with the **High School of Fashion Industries** includes an in-school foundation photography course, an after-school beginner's class, and an intermediate documentary workshop. The program takes place in a classroom/studio and black-and-white darkroom facility built by ICP.

ICP partners annually with the **Mount Sinai Adolescent Health Center** to design a curriculum combining group psychotherapy with creative expression for young people who attend the Center. Class time is spent equally at both sites.

ICP collaborates annually with **Friends of Island Academy** and the **Center for Alternative Sentencing and Employment Services (CASES)**, two organizations that provide critical support services to predominantly court-involved youth. The program focuses on leadership development through personal narrative.

Community Partnerships are made possible with generous support from The Pinkerton Foundation, William Randolph Hearst Foundation, the National



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Endowment for the Arts, Ravenel And Elizabeth Curry Foundation, The Norman and Heewon Cerk Gift Fund, The Houston Family Foundation, Susan and Thomas Dunn, Keith Haring Foundation, The Max and Victoria Dreyfus Foundation, Stuart Z. Katz and Jane Martin, New York State Council on the Arts, Joseph Alexander Foundation, May and Samuel Rudin Family Foundation, Select Equity Group, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



REGISTRATION INFORMATION

Registration for Spring Term begins Wednesday, February 17.

212.857.0001 | icp.org/school

REFUND POLICIES

Requests for refunds must be submitted to withdrawals@icp.edu. The date will determine eligibility for a refund. All approved refunds take at least two weeks to process. ICP cannot be responsible for providing refunds for classes or programs missed as a result of events beyond ICP's control.

Five- and Ten-Week Courses, Graduate Courses: Cancellation up to five business days prior to the first class: 100% refund, less a \$55 withdrawal fee (per course); up to five business days prior to the second class: 50% refund, less a \$55 withdrawal fee (per course). No refunds/credits will be given after that time.

Continuing Education Track Program: Cancellation up to 10 business days prior to the first seminar class: 100% refund, less a \$100 withdrawal fee; up to five business days prior to the first seminar class: 80% refund, less a \$100 withdrawal fee; six business days prior to the second seminar class: 70% refund, less a \$100 withdrawal fee. No refunds/credits will be given after that time.

Weekend Workshops: Cancellation up to five business days prior to the first class: 100% refund, less a \$55 withdrawal fee (per workshop). No refunds/credits will be given after that time.

Travel Programs: Requests for refunds must be submitted in writing. The date the request is received will determine eligibility for a refund. All approved refunds take at least four weeks

to process. Each travel program has its own refund policy; for further information, contact the Education Department, 212.857.0001.

ICP is not responsible for providing refunds due to illness, emergencies, or events beyond our control. We suggest that you purchase travel insurance or wait until the workshop is confirmed before purchasing airline tickets. *ICP is not responsible for reimbursements of nonrefundable airline tickets due to cancellation of the workshop.*

Ticketed Events: Tickets for all symposia and lecture series are nonrefundable.

Gift Certificates: Gift certificates are non-refundable and expire one year from the date of purchase.

Check Redeposit Fee: If for any reason a student's check or charge does not clear for payment, an additional fee of \$15 will be charged. ICP does not guarantee placement until payment is resubmitted.

Transfer Fee: A \$25 non refundable fee will be charged for all transfers initiated by the student. Transfers from one class to another may take place only before classes begin.

ICP is not responsible for loss or damage to students' personal property. ICP is a public building and students should care for their personal belongings as they would in any other public building.

CLASS POLICIES

Absences: It is not possible for students to make up a missed class by attending an equivalent class on another day. There are no refunds for missed classes.

Cancellations: Classes are subject to cancellation up to three days prior to the start of class due to under-enrollment. A full credit or refund will be issued.

Date Changes: During the term, a class meeting may need to be rescheduled. A make-up class will be scheduled within the term or added to the end of the course.

Class Auditing: Auditing of classes is not permitted under any circumstance.

Inclement Weather Policy: In case of severe weather conditions, which could result in the cancellation of classes and or events, please refer to our website icp.org. This information is generally posted by 7:00 am and will be updated as necessary. As a rule, weather conditions, such as snow, sleet, ice, or rain, will not warrant the cancellation of classes or events at ICP.

PORTFOLIO REVIEWS

If you don't have the prerequisite for the course, you may have your portfolio reviewed online or in-person.

Online: You may submit a selection of 15 small jpegs (no larger than 2mb total) and /or a link to your website to portfolioreview@icp.edu. For a Photoshop review, please send two to three unflattened psd files. Please be sure to include the class(es) you'd like to take and a list of any photography classes taken elsewhere as well as other pertinent information about yourself. Flickr sites will not be considered for portfolio reviews.

In-Person: Portfolio reviews for classes with a prerequisite take place on the following days:

Mar 15 Tues 5:00–7:00 pm

Mar 19 Sat 10:00 am–1:00 pm

Mar 22 Tues 6:00–8:00 pm

OPEN HOUSE

Mar 29 Tues 5:00–7:00 pm

Apr 2 Sat 10:00 am–1:00 pm

Apr 5 Tues 5:00–7:00 pm

By appointment: Please email portfolioreview@icp.edu or call 212.857.0001 to set-up an appointment.

NOTE: This informal review is used to ensure appropriate class placement. Students should bring 10 to 15 images that reflect their current technical and aesthetic abilities in photography. Education staff are always available for class

placement advisement. Portfolio review and registration are on a first-come, first-served basis.

Continuing Education Info Sessions take place the first Friday of every month from 2:00–3:00 pm.

HOW TO REGISTER

Check the catalogue copy to see if the course that interests you requires a portfolio review or prerequisite class.

- **Online:** school.icp.org
- **In-Person or by phone:** Payment must be made in full when registering. Registrations by phone require a payment by credit card in full. Registration hours are Monday–Friday, 9:00 am–7:00 pm; Saturday, 9:00 am–3:00 pm; Sunday, 9:30 am–1:30 pm.

There is a \$30 non-refundable registration fee each term.

STUDENT LOGIN

Students can log into their online student account to view upcoming class schedules as well as to participate in the class evaluation upon conclusion of the class.

The International Center of Photography is committed to equal opportunity employment.

Facilities

ICP's state-of-the art photographic facilities include four digital media labs, two large black-and-white darkrooms, a color darkroom, a shooting studio, several digitally equipped classrooms, a well-stocked equipment room, an extensive library, and an exhibition gallery. For comprehensive information about ICP's facilities, including a complete list of equipment and resources available to students, please visit icp.org/school/facilities.



**INTERNATIONAL
CENTER OF
PHOTOGRAPHY
SCHOOL**

1114 Avenue of the Americas at 43rd Street
New York, New York 10036

212.857.0001
icp.org

Early Registration Special

Now through March 31, use code PG16S15 to receive 15% off on all Spring Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

**Continuing Education
Open House**

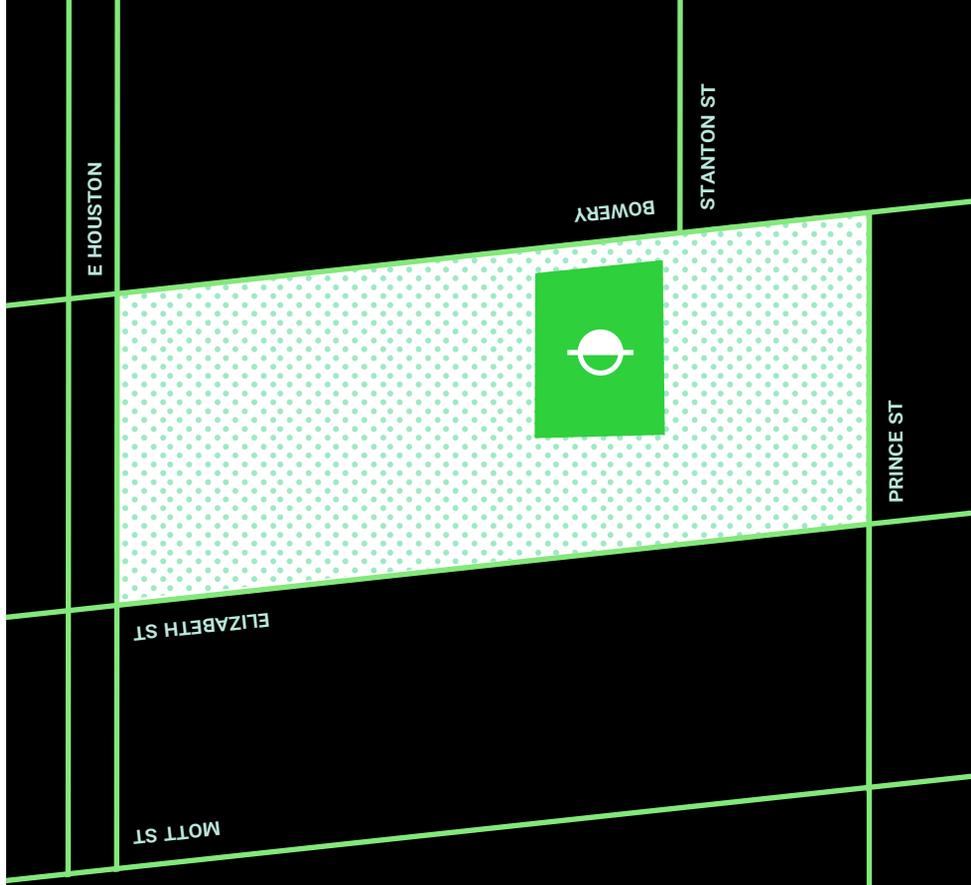
**Saturday, March 22, 2016
10:00 am–1:00 pm**

@icpschool | @ICP | @ICPhotog

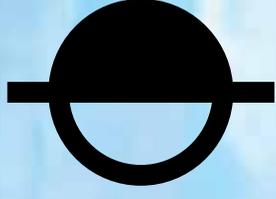
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**INTERNATIONAL
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**Full-Time Programs
Spring Events 2016**

**ICP-Bard MFA Solo Exhibitions
OPENING RECEPTIONS**
2/18, 2/25, 3/3, 3/10, 3/17,
3/31, 4/7, 4/14, 4/21, 4/28
Thursdays | 6–9 pm
ICP Bard MFA Studios
in LIC, NY

**ICP-Bard MFA
Thesis Group Exhibitions
OPENING RECEPTION**
Friday, April 1 | 6–9 pm
On view April 2 through May 16

**ICP-Bard Slide Fest
OPENING RECEPTION**
Friday, June 24 | 6–9 pm
On view June 25 through August 7

ICP School
1114 Avenue of the Americas
at 43rd Street, NYC

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**Spring 2016
Courses and Programs**



FULL-TIME INFO SESSIONS
Every Friday 3:00–4:30 pm

Learn more about our Full-Time Programs and Online Information Sessions by calling us at **212.857.0065** or email us at fulltime@icp.edu